

# HELLO

## Rancid-News

**NOFX**

**AGAINST ME!**

**CHRONIC FATIGUE**

**MILLION DEAD ★ THE EPOXIES**

**CUT MURDER OF ROSA**

**THE SHIT LUXEMBURG**

**SEVEN SECONDS BIFF**

**JETS vs SHARKS TANNEN**

**CURL UP & DIE RECOVER**

**DEAD & GONE hey! SILENT FRONT**

**RECORDS CAT N CAKEY RECORDS**

★★★★★★★ welcome to do it yourself ★★★★★★★

**RELEASING A CD/RECORD/DEMO**

**GOING ON TOUR MAKING A ZINE**

**PUTTING SCREEN PRINTING**

**ON A SHOW FIVE KNUCKLES ZINE DISTRO**

★★★★★★★

**DESTROY THE G8 TRAVELLERS**

**IN ARMS VEGAN FAYRE vs BNP**

**REACH COLLECTIVE**

**FIGHT  
WAR  
NOT  
WARS**

NERVE AGENTS



PRANK  
CLODS

Five Knuckle

The shoppers  
old school punk re  
complete with ch  
in the vein of the

all of my own  
every youth crew  
need a lot more.  
dead of night  
baking mudpies  
happy politicians  
ten weeks and forty hours  
ten boys and ten girls  
trees 7 and 10 high across  
with excellent quality molders.

"All of my own  
strength and strength  
of my youth crew,  
I need I say more."

LINE REVIEWS:





# Rangeio News



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\*\*\*\*\*  
 you really can't get better than that... that's like 83p per issue, and you're really helping us out if you do subscribe cause it gives us money, which is something that we always need.

## Contribute

Go on... Honestly you really do want to. Just tell us what you're planning and then go for it. We always need interviews (always), reviews, column, etc etc whatever you wanna write. If we like - which we normally do - it'll go in, and be seen by 4,000 people.

## Next Issue

Lots of bands we haven't told they're getting interviewed yet, and a couple we have. It may be another themed issue, but you shall all have to wait and see. It's coming out the first week of September and will have 116 pages again. It'll be awesome. Promise.



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## Start

Another issue down. It's weird looking back at the issue we did two years ago and seeing just how fucking terrible it is. I'm amazed anyone bought it. So anyways last issue went well, so I hope this issue is liked as much, it's got some pretty awesome interviews.

Saying that I really wish I'd managed to get a chat with Annihilation Time when they played in May. They were fucking awesome.

There's not a whole lot to be introduced about this issue. It wasn't too stressful putting it together (even if it did take an exceptionally long time) In the end it only took one all-nighter to pull it all together, which may well be a record.

So hope you like the issue. I hope you go out and do something after reading it, put on a gig, form a band, make a zine, whatever, more kids need to get active. That'd be amazing. Hey it's gotta be easy to do, everyone who did #6 during their exams passed, so it really can't be that hard (or we go to slack unis!)

Anyways I'm done. Enjoy.

#8 - Sept. 08th

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ads need to be sent for the next issue of the zine by August 20th. They'll have to go into #9 if they're later!

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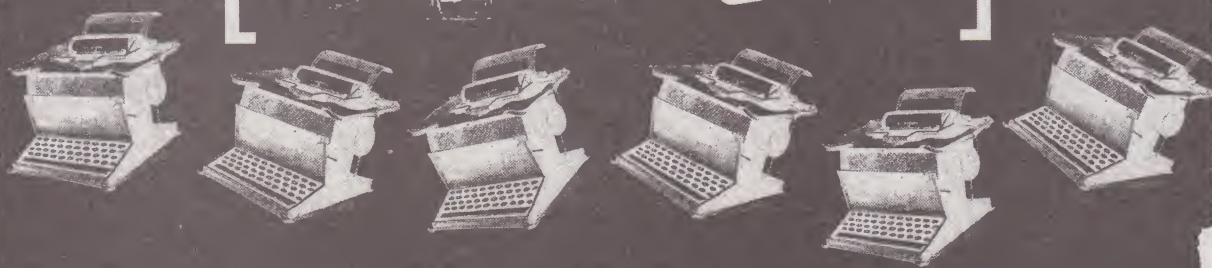
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articles · band interviews · zine interviews · reviews · photos · artwork

send us anything you want to read. don't think we've interviewed good/ interesting enough bands then interview them yourself, there's a good chance it'll go in. think the articles suck, write you own, same with reviews. we always need good photos, and artwork always looks cool. we're always looking for well written, and well researched contributions.

so help us out and send us your stuff.

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June 12<sup>th</sup> was an international day of solidarity with Jeff 'Free' Luers, the 4<sup>th</sup> anniversary of his incarceration. Jeff has been my penpal for a number of years, and our prisoner support group held a fundraising meal for him in our local autonomous social centre, The Cowley Club, with a vegan roast dinner, a film showing and a window display. It was nice to be able to do something for Jeff because he is a very special person.

Jeff is serving a 22 year and 8 month sentence. All he did was set a fire at a Romania Chevrolet Sports Utility Vehicles (SUV's) dealership in Oregon, USA, with a friend. The action was motivated by wanting to resist the destruction of the natural world, the pollution caused by cars and the excess and disregard for nature personified by SUV's. Three cars were burnt in the fire and no one was hurt – precautions were taken. The thing is, though, that alongside Bin Laden, the Earth Liberation Front (ELF) seems to be public enemy no. 1 in the USA. The ELF is not really an organisation. It is a type of direct action, aimed at economic damage to companies and institutions that are destroying the Earth, and a certain way of organising that involves small groups of friends coming together as equals deciding themselves what they want to do. There is no central committee or hierarchical structure. In fact, the groups are completely independent of and mostly unknown to each other. Basically, the ELF is people doing actions calling themselves ELF.

The US authorities prefer to call them 'eco-terrorists' but find the perpetrators difficult to catch. So when Free and his friend Critter were targets of surveillance as known activists, and then were caught after laying a fire they never even claimed as an ELF action, they were going to be locked up forever as a warning to the elusive ELF.

Critter – Craig Marshall – accepted a plea bargain before going to trial and received a sentence of 5 and a half years. Free was offered 12 years – they were making him out to be the 'leader' of the two – he declined and went to trial. It became clear very early on there was no hope for Free – the judge and the police, who did not shy from manipulation and tampering with the evidence, were all determined to make an example of Free. He was convicted on eleven felony counts and sentenced to 22 years and 8 months, of which he will definitely have to serve 22 and a half years – with no possibility of parole. He was 22 years old at this time.

What Free did is not exceptional. People all over the world take action, take risks, try to strike a blow to our societies that are based on exploitation and oppression. Free was unlucky and got caught. But he is still in the

struggle, with us, and we can't forget him. In Free's words:

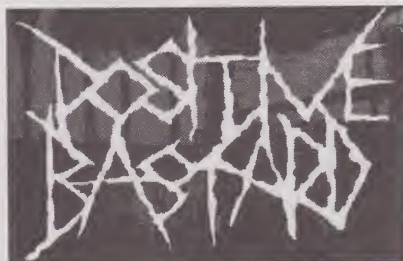
"Prisoner support can be a very challenging issue. Any movement is only as strong as it's support for its fallen comrades. Any movement that fails to aid and support its political prisoners or prisoners of war will ultimately fail. Each prisoner's needs will vary depending on their case, length of sentence and where they are imprisoned. All prisoners, however, need emotional and monetary support.... The absolute most valuable support that any one person can do is to continue the struggle for which we came to prison. Never give up; never stop fighting until all are free: Earth, animal and human. Onward to a world without prisoners."

For more info and ways to help, check out: [www.freefreemnow.org](http://www.freefreemnow.org) or [www.brightonabc.org.uk](http://www.brightonabc.org.uk) for info on prisoner support in general.

Write to Free at: Jeffrey Luers, #13797671, OSP, 2605 State Street, Salem, Oregon 97310, USA

This is my first column ever, in any zine. I do a cartoon zine myself called *Morgenmuffel* – which is a German expression for someone who is grumpy in the early morning by the way – and a zine distro – contact me for a list or whatever: PO Box 74, Brighton BN1 4ZQ, email: [katchoo63@yahoo.co.uk](mailto:katchoo63@yahoo.co.uk)

**Things I am currently obsessed with:** pancakes, Tragedy, Country music, playing Freecell, revolution, elbow strikes, sitting in the sun, cooking fancy vegan meals and learning to make sushi on a budget, getting myself a cool Cowboy hat, Alan Moore and Neil Gaiman, Buffy the Vampire Slayer trivia, Samwise Gamgee, Avail, John Steinbeck, and my mum's Korean food.



I must start off this article by stating that it is an honour to write for such a fine fanzine with such a large print run and distribution. After reading the last issue of Rancid News (which is their best issue yet) I noticed that the only thing lacking was a decent amount of columns. Being a keen writer I took it upon myself to contact the editor and request the opportunity to write a column. Just remember, Rancid News is your zine too and without everybody contributing to it, would not be what it is today.

#### Critical Mass

Picture in your head the morning rush hour traffic on any day of the working week. Hoards of cars waiting impatiently at the traffic lights, impatiently nudging forward as they wait for fellow commuters to cross the road. Smoggy engine fumes creating unnatural atmospheric clouds throughout the cities streets. That awful and choking

smell of exhaust fumes, accompanied by the loud racket of car engines eagerly attempting to reach their destinations. All this combines to serve as the chaotic alarm clock of city life.

Now picture rush hour without cars. Hoards of cyclists pack out the roads flocking towards the city centre. They line up at the traffic lights, as the pedestrians pass, contemplating the peaceful atmosphere. The only sounds that can be heard are the pedestrians footsteps, occasional chatter between fellow cyclists and the church bells easing the workers into another day. Cyclists taking a leisurely non-stressful pace, and with only buses allowed in the city, they smell the wonderful crisp clean air that mother nature provided. Arriving at their jobs, fitter, happier and more productive.

Call me an idealist, but does the latter picture seem much more humanistic than the former? I am under the impression that human life is becoming too mechanised and too reliant on technology, forgetting that we are people. The latter picture is the kind of city life that people involved in Critical Mass and the wider Green movement would like to see; a more humanistic way of living. Surely another way is possible.

Critical Mass began in San Francisco, 1992, when approximately 50 cyclists decided to ditch their cars and ride their bicycles home from work. Since then the rides in San Francisco have grown in numbers, seeing hundreds, sometimes thousands (!) of people getting on their bikes for the monthly ride. Over the past fourteen years the movement spread worldwide and it is now practiced in over 350 cities worldwide, spanning six different continents.

The first critical mass I attended was in 2001 in Manchester, when an acquaintance gave me a flyer and told me that people meet up, and go for a bike ride around the city centre, occupying the roads. I didn't really know what to expect, however it turned out to be so much fun and liberating. The fact that so many people had turned up, and that I could ride around the city in a leisurely pace on all of the road, without having to worry about being knocked down by cars and having to dodge traffic all the time; was something that won me over to becoming involved in the movement.

In a nutshell, critical mass is a group of cyclists going for a ride around the city, reclaiming the roads. The traditional meet for critical mass is the last Friday of every month, usually starting at 5:30pm, giving people the opportunity to get there after work, gathering at a pre-determined meeting point. However this doesn't mean that rides have to take part at this time and date. Critical Mass is a movement, not an organisation, so rides can be organised anytime and anywhere. Also skateboarders, rollerbladers, bmxs, pushchairs, pedestrians, joggers and tricycles are also welcome and have been present in the past.



In my opinion, the minimum number of people needed for an effective critical mass is about 20. This gives the mass a significant body, and is enough people to feel like a movement. I have attended rides with about 10 people on before, and although have been successful, are not much fun as a ride with a larger group. Whatever the size of the group, it is best to spread as far apart as possible, to occupy as much space as you can. It is also probably best to not get split up either; if the group gets split up by traffic lights it is best if the group in front waits for the rest of the cyclists to rejoin the mass.

Some rides agree on a pre-determined route before it begins, whereas some are more freestyle, with people at the front determining a route. There are no rules, its entirely up to the people involved in the ride what is going to happen on that particular ride. At the meet up for the ride, do your best to talk to people, and to discuss what is going on and what is going to happen. Obviously, all critical masses have their own variations and local identities, so there are differences in approaches and practicalities depending whereabouts the ride takes place.

The rides don't have to be so rigid, formulaic and identical every time. In fact the best critical mass I attended was a spontaneous ride that took place on Halloween in 2002 as part of the 'No War in Iraq' day of mass civil disobedience. We all dressed up in costume for the ride, and we must have looked like a scary spectacle to passers by. A hundred or so monsters, freaks and witches complete with lights, slowly riding through the city, blocking the roads at a leisurely pace. The plan was at the end of the ride to meet up with the Socialist bloc, who had planned a road block on Manchester's busiest road, Oxford Road. Upon our arrival, the protestors were still in the nearby park, so we parked up and blockaded the road with our bikes and suddenly thousands of protestors joined us on the road, in what turned out to be a hugely successful road blockade. This specific ride and consequences and ride was a one off in my personal history of the movement. However, this just goes to show, that a little spontaneity and careful planning can achieve a successful critical mass.

If you are planning to organise a critical mass or get involved in a ride in your local area, apart from turning up, the best way to spread the word (apart from word of mouth) is by making flyers. The only information needed is a brief description, a time and a place. These can be left on bikes that are parked in the city and around the university area, and given out to friends and acquaintances. The only other way to advertise it is on message boards and on the internet, but flyering is the most effective way.

The actual act of occupying the roads for a bike ride is illegal by law. Despite this, from my limited experience of being involved in critical mass there has been little or no

intervention from the police. It is different in other countries, but generally the police are not bothered about a group of cyclists occupying the road for an hour every month. Sometimes the police have actually joined us for parts of the rides, on their bicycles. On the whole, my advice is just not to forget about the law. The only real problems encountered on critical mass (apart from low turnouts) is angry motorists getting out of their cars and even aggressively driving near cyclists at the back of the group. On the whole, there have been few minor incidents and rides generally take place with no trouble. Remember the roads are just as much ours as anybody else's. For more information see the resource guide at the end of the article.

Critical Mass is a celebration of cycling, and is a form of direct action that reclaims the streets. It shows that there are alternative ways of travel within the city, and that cyclists are traffic too. They are fun and a very enjoyable way to start the weekend, and the rides are a positive example of people doing things for themselves. If anybody offers any constructive criticism, by all means engage in dialogue, however if people hit back with snide remarks like "it wont change anything" or "get a job, you hippy", which often happens, just tell them to fuck off, get a life and get on with what you love doing. Enjoy life, get fit and Ride Free! "We are not blocking traffic, we ARE traffic, the city belongs to us all".

Peace and Love

A Positive Bastard (ska1ska@yahoo.co.uk)

#### Resources

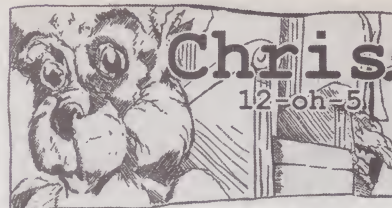
\*The following two websites provide essential information to find out where and when your local rides take place, more information on the movement, how to guides, flyers, and plenty more useful information. If you cant find out where your local critical mass ride is, ask around, especially direct action/ anarchist / hippy type people. If there isn't one in your local area, start your own: [www.critical-mass.org](http://www.critical-mass.org) and [www.criticalmassrides.info](http://www.criticalmassrides.info)

\*Critical Mass: Bicycling's Defiant Celebration is a great book of articles, essays, fliers and photos from various people involved in critical mass over the years and around the world. It is perhaps the most substantial, historical and resourceful book on critical mass.

#### END NOTES

\* Check out issue #9 of the great 'waterintober' fanzine. It has a jam packed 64 pages full of articles on life, politics and alcohol. As well as record, gig and fanzine reviews. Alongside interviews with The Mercury League, Same Day Service, Nathaniel Green, Shotgun Democracy and Quatermain. Get it for £1 post paid to Tim Livesey, 48 West Park Grove, Leeds, LS8 2DY, England. Issue #10 will be out in August.

\* If you are bored, email Edd, and tell him to let me have a regular column in Rancid News.



Growing up with a Polish mother has meant that Vodka has played a large role in my upbringing. The Poles faith in this nectar as a healer and social ice-breaker (literally, ice-breaker; they drink it in saunas to widen their veins and then jump through holes in iced-over lakes) is really quite unique. My grandpa lived to the ripe age of 94 with his motto for life being, "A glass of vodka a day keeps the doctor away". With this motto in mind (and in keeping with the DIY theme) I got in touch with some relatives to find out exactly how to make your own vodka. Basically, vodka is made of the starch in eye, rice, potatoes and any kind of fruit, with the addition of 18% yeast which acts as an enzyme in the fermentation process. Subsequently, in the process of rectification you can achieve alcohol up to 90% strength. Polish spirit is 96% strong ("burns your skin when poured on the hand!" - My Mum chips in). My source Ewa says that 70% of the world's alcohol is received in this simple process of fermentation and then rectification. However, not many of us have the appropriate tools for rectification lying around the house, but this doesn't stop you from making a great festive treat using basic household 'stuff'. To make a sweet and potent after-dinner/Christmas liquor you will need:

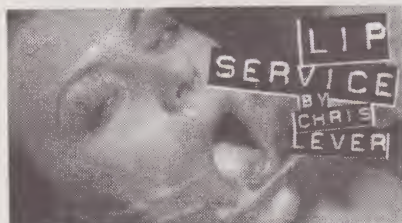
- Any soft fruit (raspberries, strawberries, blueberries... I've also seen it with cherries but have not tried this myself).
- Sugar. You need to match the weight of sugar with the weight of fruit. For example for a kilo of raspberries you will need a kilo of sugar.
- Muslin (that netting stuff)
- Spirit. Unfortunately it has recently become illegal to transport the spiritus we always used, but this drink is still possible to make with ordinary 70% vodka, it is just not as strong.
- A bowl and an airtight container.

Around the end of summertime when fruit is at its ripest, pick as much as you require, rinse and place in a bowl. Cover the fruit completely in sugar and cover with muslin to prevent insects and things getting in, and then place the bowl in a cool, dark place. Leave for a couple of weeks. Drain the liquid into a separate container and then cover the remaining fruit in spirit, then seal, making sure it is airtight. Leave this for a couple of weeks. At this point, it will be nearing Christmas time, so bring out your two containers and mix the sweet juice with the spirit/fruit container to your own tastes. My aunt managed to make this drink up to 70% with cherries, but if you were using ordinary vodka you'd probably end up with a sweet liquor of about 50%.

Good luck with this, feel free to let me know how your experiments with alcohol turn out or to offer me some suggestions of your own. I wasn't able to translate the beer and



wine making instructions in time for this issue, but hopefully by next time I'll have something for you. Alternatively, if thirst is getting the better of you, [www.underground-digital.com](http://www.underground-digital.com) offer a really good assortment of equipment and ingredients for making your own alcohol, ranging from siphons to hops/yeast and sanitizers. Happy Brewing!  
Chris Twelve-oh-Five,  
[bondage.girl@btinternet.com](mailto:bondage.girl@btinternet.com)



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The timetable mocked his every move; each one of the 25 measured digressions eating away at his stability with the purgatory air of routine. Chris lowered himself to the floor and reserved his energy before texting his host, 'Tom, looks like I'm going to miss the U3, I'm heading towards West Drayton, I'll be in touch, xC.'

Gary awoke in a cold sweat. The lounge was silent but for the static hum of the baby monitor. Everything was at ease except for Gary. Leah was fast asleep, engulfed in a pocket of innocence that surrounds all four year olds, and seeing as it was Jo's turn to open up on Monday morning, she'd hit the sack long ago. It had been the second time this weekend Gary had eschewed her affections, choosing to crawl into bed unnoticed at such an ambivalent hour, and as the walls of 32 Chapel Hill began to pulsate before his very eyes he ran out the front door once again; and down the drive with symmetrical disdain.

As the 12:05 to Reading pulled into West Drayton Chris remained optimistic to the bitter end, but alas the N526 had long since embarked upon his final voyage. Too emotionally wrought and apathetically exhausted to leave the sanctity of the CCTV operating within this station, Chris paused to inform his host of the current predicament. 'Tom, missed the bus, going to have to walk, can I have some directions please?' Chris silenced his phone and secreted it intuitively in his back pocket, after all, the last thing he wanted was to draw attention to himself in such a promiscuously rough area. Using the bus stops as beacons he rapidly deduced which direction was requisite to his route before cautiously eyeing up the path ahead. The deadly silence of the shuttered high street was shattered by the piercing laughter of a locationless burglar alarm. 'Great' Chris nervously intoned. He had neither the time nor the reserve to sink into the shadows, and as survival accelerated his efforts the shrill beacon of the security system mocked every impatient stride.

Gary was stunned. The last time his uncontrollable cognition dragged him to his car he couldn't bring himself to tease the keys into the ignition, but tonight he'd discovered an inner-strength he never knew existed. He tried his hardest to escape it, flooring every straight in a vain attempt to leave the shrieking child in his path but he knew what had to be done...he'd thought of nothing else all day. He could feel the desperation captivating his neurons, choking his diplomacy, something, someone, somehow pressing the barrel firmly into his temple as he soared over the brow of the hill. Then, for one fleeting moment he saw the answer to all his problems, bathed in a pillar of yellow light rolling closer and closer into his field of view.

'Give me all your money!' Gary menaced as he propelled himself towards his saving grace.

Chris nonchalantly placed his excess baggage on the floor, stooping momentarily beneath the impending threat of the stranger's cudgel. Eager to diffuse the situation Chris produced his wallet for inspection. 'I haven't got anything, look for yourself' he rapidly contested.

'Let's have a look at your bank account!' Gary retorted bracing his forearm with violent persuasion.

Ever the pessimist when it comes to pre-empting the wrongs of men, Chris extracted the respective card of his long-defunct debit account as he was escorted to the nearest cash point. Nervously exposing the most sacred of all four digit numbers Chris confidently requested to see his lack of a balance.

'Try taking out fifty!' Gary buckled nervously, substituting the lack of threat in his voice for a few well orchestrated waves of the cudgel.

Chris did as he was told, and to his surprise the backstabbing machine proceeded to flaunt his poverty with 5000 pennies he didn't have to his name. When ordered to request a further 'fifty' he was quick to test the thief's honour.

'Can't you leave me alone now? You've got what you came for, it's going to take me ages to earn this money back, you're just going to fuck off with my money and I bet you're not going to even offer me a lift home!' but with a violent elevation of his fist Chris rapidly followed his orders.

'I'm not a bad person, this is a rough area mate, you've just got to accept that' voiced Gary as they waited anxiously for the machine to compute, eventually refusing to afford his unconscionable bargain a penny more. Put it down to experience mate, this is a rough area, you got off lightly' he jested as Chris made a dart for his belongings. 'I'm not a bad person, you know? The thing is, I'm going to give you a lift home.' Chris's rationale was sketchy at the best of times, though more to the point it was a rationale

that enabled him to equate refusing the offer of a safe passage home with the increased likelihood of being mugged again, and seeing as he had not one iota as to where he was the £50 taxi presented the speediest means to an end he'd encountered all night. As he opened the rear door to the car a child's doll lost it's footing from the seatbelt that once ensnared it and fell to the floor. An air of security swept across Chris as he rescued the paisley doll, affording it pride of place on the child's booster seat accompanying half of the rear of the vehicle. Instantaneously aware of his actions he dumped his bags on the latter half of the back seat before jumping affirmatively into the front. Gary knew exactly where Chris was heading, albeit a couple of blocks away from his actual destination as he proceeded down the high street, but seconds later it became evident that something was well and truly awry, as they slowly rolled to a halt.

'I've just got to pick up something'

Gary stated, manoeuvring the car 180 degrees with haphazard disregard for anyone's safety. As they proceeded to return to the scene if the crime Chris's mind was plagued...plagued with pessimistic visions of exactly who his chauffeur was so eager to pick up. Moments later we rolled to yet another standstill.

'Don't touch anything' his prisoner bellowed.

'Just sit here and don't touch a fucking thing! If you even think about calling the police and taking down my number plate you'll regret it, I promise you!'

As commanded Chris sat there petrified. As if mere seconds had elapse Gary returned to the driving seat with a triangularly-folded lottery ticket, an item he instantly afforded pride of place on the dashboard. He apologised for his unexplained absence, thanked his passenger for his patience and started the car for the third time that evening. As hard as he tried Chris couldn't find relief in the fact that he genuinely seemed to be getting closer and closer to where he wanted to be through a distant fear that any glimmer of hope he held onto would be cruelly snatched away from him as it was before. A left here, a right there, and two roundabouts later the car came to a halt once more in an indistinguishable cul-de-sac.

Chris turned to face his captor but instead of finding the threatening furrow his oppressor sported at the cashpoint his face was wracked with guilt.

'What have I done? I'm not a bad person, I don't do things like this! I've a nice car, a loving girlfriend and a beautiful daughter, I can't believe I did such a thing! I've got a good job, what am I doing this for, I'm so sorry!'

'It's alright' Chris retorted in a vain attempted to diffuse the situation. 'Can I have a lift home now please' he urged nervously.



'Do you mind if I have a line?'

'I really need to be going' Chris grimaced. 'I don't mind what you do when you've dropped me off but my mate's going to be really worried about me, I should have been home hours ago'

'You're right, I'm so sorry it's the least I can do after all I've put you through. I'm not a bad person you have to believe me, I'll take you home' No sooner had Gary reached for the wheel it was as if those last words to leave his lips had never existed.'

'Do you mind if I have a line?' he re-iterated, reaching for the ticket without awaiting my response. As he carefully unfolded the red and white sheet his personality rapidly followed suit.

Gary cautiously removed his travel card from it's plastic wallet, allowing Chris to catch a glimpse of a photo nestled inside.

'Is that your daughter?' Chris asked nervously. Gary replied in the affirmative, beaming incessantly as he treated Chris to the series of dog-eared family snaps tucked safely inside the plastic wallet. They chatted further as Gary proceeded to sporadically flit between cutting himself a line and even more apologetic self-ponderings.

'Would you like a line?' offered Gary.

'No, I'm fine thanks.'

'Not even a small one?' he badgered.

'No, I'm fine, honestly'

'It will make you feel so much better after what's just happened!' he contested, wreaking of guilt.

'No, I'm fine thanks, it's not my thing' Chris confirmed.

'You're right! Don't ever do drugs, they're real bad. Do you see what they make you do to people? My brother told me he'd kill me if he ever caught me snorting this shit up my nose...it only started out with me and my mates smoking a little bit of puff' he babbled.

'Will you hold this for us?' he asked, extending the CD case towards his passenger. Chris dutifully accepted his given task, as Gary removed Leah's photo from it's flexible plastic frame, rolling the snapshot of innocence into the cylindrical vessel needed to accommodate the one true love of his life. Gareth kicked back into his seat and with violent fervour he gesticulated wildly.

'That was amazing! Oh, that was so good!' he exclaimed, coaxing the engine back into form and tearing down the road at breakneck speed.

A kick of realisation jolted back into Chris's spine as he reached across the back seat

for his belongings and dumping them on the kerb 200m away from his final destination...home. As both parties exchanged farewell's Chris couldn't help but feel the formation of a valuable bond forming between the unlikely pairing and that evening's fateful intervention, briefly before Gary screeched away in an attempt to disguise his number plate. Two parts threat and one part sympathy Chris forgot those simple digits as soon as his host opened the door, albeit the only thing Chris ever forgot about that night.

#### END NOTES:

Another Disney ending?

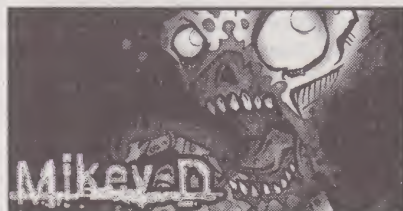
Chris called the Police.

Justice failed to prevail.

The building society gave Chris his money back coz their CCTV let me down. Gary tucked his daughter in and had another line as soon as he got home. Welcome to the real world.

lipglosszine@hotmail.com

Chris Lever



Disclaimer: The fact I'm writing this here and not in ION says a lot. I really hope there is going to be another issue of ION, but due to computer problems, relationships and a bit of writer's block, it's been very hard to get material together...blah blah, watch this space etc

Ok, the theme of this issue is (at least I was last informed it was) a DIY issue, or more importantly a "why DIY is great" issue. So then, I'm going to write about the one thing which if I'm perfectly honest I've had complete control over, my zine.

I think the main ideas behind zines can kind of be applied to any part of the DIY scene (punk or otherwise) in that it demonstrates what can really be done if you just apply a bit of dedication and passion to something you care about. Zines exist because people don't need glossy mainstream "rock" (though now seeming to promote "rock fashion" more than the music) magazines to tell us about the bands we want to find out more about. Music reviews for bands who are truly mediocre (despite being all over the radio/tv etc), boring, uninspiring interviews, adverts for horrible, big gigs around the country...it was the frustration I felt at these things that caused me to wonder what else was out there.

Picking up Fracture at gigs lead me to realise there was another part of the punk subculture I hadn't yet discovered, and that was fanzines, written by people who actually go to gigs, and actually give a fuck. A plan started to form, after all, I was pretty good at writing, and having recently gone to smaller and smaller gigs I was discovering

a lot more bands who as well being great musically I was genuinely curious in what they had to say, yet knew that the likes of Kerrap! and all wouldn't interview them in a million years...I do love nothing more than a great band interview, especially when it feels more like a conversation, where band members can discuss how the songs came together, or the things they sing about in greater detail, or just a load of bollocks! It makes the connection with the music that little more personal...anyway, where was I?

So yeah, frustration that the bands who I liked weren't getting the "press" I thought they deserved, and a lack of political/social info except at a few gigs caused me to churn out ION issue 1. I was hoping that by combining music reviews, interviews and articles I'd be able to help people read and learn a little more about the world and the issues that band's sing about...I kinda think on the most part I succeeded, the amount of lovely people I met at gigs who said they liked it made me bother doing issue 2, which was even better...look, there is a point to this, it's not me massaging my ego (honest)...My main point, is that HONESTLY, if I can do a zine, anyone can. The main thing you need to concern yourself with is, "why am I writing this?" and who you think will get the most out of you doing this. It's pretty unlikely your going to impress everyone, so simply satisfy yourself. Write about the bands YOU like, the things you like etc etc...honesty is one of the greatest things about zines, and even if I don't agree with some people's taste, when they write it straight from the heart, I can't help but respect them. Do you want it to be "just" a music zine, or a political zine, a personal zine? In my opinion the best zines are the combination of all three of the above, I LOVE it when I've read a zine which has one of my favourite bands featured, an interesting articles and then a hysterical/philosophical/sad column to top it all off. If you feel that after you've read someone's zine that you kind of "know" them, or that it represents their personality, then you know you onto a winner.

With the idea in place, just get emailing and bug the hell out of people/press officers for interviews etc etc...speaking for myself, I've only done one interview via a press officer, the rest have either been email or being cheeky and grabbing a hapless band member at the bar! The interviews where you actually talk with the band are MUCH better (my interview with ye wiles was one of the funniest/surrealist/most worrying things I've ever done), but when starting out you may have to settle with email interviews...I did, and I'm still really happy with them. As for cds, just review your own at first! I've been given about 4 promo cds in my time of doing ION, the rest being from my own collection and pocket...hence why most of my reviews are like "this is great!".

In terms of printing/putting the thing together, I just used some VERY basic computer skills (so much so that I'm probably going cut n paste next time) and just conned the use of a local photocopy! In terms of sources for "real printing" I won't



be able to help you out, but for the first few issues I recommend photocopying simply because you have a little more control over what you are doing, and if it all goes arse over tit, you won't be completely out of money...speaking of, don't expect to make any, EVER. I do my zine for free (simply cos its so fucking cheap to do and also because its really hard to sell it to people), the gains from doing this aren't material, they're MUCH better.

ok...that was probably the worst explanation of how to do a zine ever, email me if you want more specific info and so on. I'm just going to finish up by explaining why doing a zine has made me really happy. The amount of cool, friendly people I've met doing this whether it be people in bands or just people at gigs saying they like it, to the true friends I've made by trading/exchanging/laughing/talking about zines has definitely made this all worth while. The feeling that there are other people all around the country (and the world) who get as much of a kick out of writing about something they truly care about as much as you do is really inspiring, and its always a good way to start a convo! This all really hit home with me a few weeks ago where I got to see Strike Anywhere play a secret gig in Brixton...spending the time hanging outside with my friends, (including one who I got to know by emailing her questions about how to do a zine) talking about bands we loved, and then going to see an awe inspiringly great band rock the fuck out of a tiny venue really brought home how happy I am being a part of something. I feel that is very positive and creative...I'll leave you with a capdown quote

So don't just sit on your ass, dreamin' of the better day, better way  
Liberate yourself, your time, mankind  
Take the feeling that is deep inside,  
And make it reality



Crossroads

I've been weighing up a metaphorical sword and shield in my hands lately. Not sure what to do when life suddenly becomes a little bit harder for me and I no longer had the safety zone of pretending to be an adult, yet still being in education as a buffer from the big bad world. With no clue what to do I'd been contemplating hiding. Placing a big shield over my self and sheltering from the world. Living life and getting by. Yet I'd be shielding my eyes from reality.

Anyone else noticed how fucked up the world is lately?

Sure it's nicer and easier to flick over to a different channel or to turn over the pages of the newspaper but these people are real.

The world is fucked and averting eyes will just lead you gaze to rest upon another human tragedy in this jumbled mess by which we live our lives.

With the sword I think I'm supposed to fight. For a better life. For Something more. For the people who are getting fucked over by the bombs and the corporate greed.

But I am weary. And I'm wary. I'm a self confessed cynical optimist, or a hopeful pessimist. Either way I think that means I hate everything, see little hope but want the world to change.

All lives now have a price. Some are more costly than other but they are all subject to business analysis. Risk assessment in monetary terms.

I don't know if I have it in me to fight.

Wherever you turn you can't help but see The Jumbled Mess. People dying from bombs and bullets, slavery and exploitation. Child prostitution, sex tourism and human trafficking goes on as people become so desperate they are prepared to barter their lives away. People die of aids when they could have been saved. Women in countries like Rwanda, who were never helped ten years ago by The West but told 'never again' are slowly dying from their rape and the silent legacy of war forgotten or ignored. We wear a thousand outfits all at someone else's expense.

Yet we sit back and watch the world go by. At best it's sign the petition, march for this, march for that. See the posters screaming Blair Out! Yeah right - to be replaced by what? A right wing conservative who wouldn't even allow peaceful protest...

Waves of cyclical disillusionment set in as I questioned my beliefs, my motivations, my friends...

The war on terror threatens to bring ID cards and I'll scream in the photo booth, in this hollow vacuum of melodrama and die of despair.

We have all been force-fed. Believe it because They will make us safe, because there is an Enemy and an Evil. It's all lies of course. Because the governments, and the authorities, and the hierarchies, and the companies, and the hatred will never make us better. I'm not saying I ever forgot but somewhere I might have lost hope. It became pointless. Daily struggles, energy spent and efforts lost when a warm bed and a duvet over your head is so comforting.

The gaze shifts again and lands on Palestine. I can't believe my eyes. It's incredulous. Would somebody pass them a history book please. At school I was taught that man learns history so that he may learn from his mistakes but now I believe it is more of a question of the present dictating the past. Events are warped and mis-told and forgotten and there is no truth anymore. And no solution looms ahead.

The forecast says we can expect more bloodshed, misery, despair. ...But wait, all is ok because we'll have fucked the climate and the earth soon enough so much that nobody will be able to exist. And then we'll all be equal.

I used to be involved. Or at least I liked to feel that I was. I'd go to meetings, go on 'actions' blah, blah, blah... And then you realise it was just this group of people. There was no one more hardcore waiting around the corner. It was ludicrous. It was so disappointing. The whole task just seemed so impossible. It seemed to crumble. I started seeing faults. The youthful rose tinted views, admiration and naivety has definitely been lifted but I don't want to be sceptic before I'm 21.

Still various groups and people can infuriate me over their writing and the things they say and then there's the internal bickering. I think these are some of the most intelligent people you will meet. When I went to uni I expected to meet a million philosophers and thinkers. People who were thoughtful and gave good conversation or actually cared. But these people didn't exist. They were all too wrapped up in the social whirl. Cool people who you can share thoughts with and ideas and discussions are becoming rare. People who don't even exist on the fucking scale but had the foresight to see beyond it. People who then can churn out rubbish or wait for someone else to do it for them, sitting around complaining, laughing. Treating it like a social club.

Then I remember we are all just human. We all have our fault, our flaws, our weaknesses. I don't think I know anyone who isn't fucked up even just a little bit. Even all those super organised people who wear high powered suits and carry filo-faxes are all falling apart at the seams, cracking up and having nervous breakdowns as they guzzle down handfuls or anti-depressants and Prozac.

People seek all these things and I don't know what any of it's worth.

Someone asked me an odd question recently, or at least I found it odd because it was something so unconsidered, so unthought-of about, yet I realised how important it must have been to their life.

This person I met on a day work asked if I was ambitious. At first I was stalled. My reply I think stalled him as well. Offering a new take on things that have been standardised perhaps. We are all supposed to be hard working and ambitious, over cutting those around us as we clamour for the top. That most definitely is not what I want yet I've no intention of sitting at home, not wanting anything better from life, from the world and making no attempt to change things, (there I've decided what I don't want so maybe I'll be able to figure out what to do).

So I pondered this, was I an ambitious person. In the sense that I don't want a

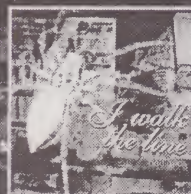


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career or a job so badly then no. I'm not goal orientated in the sense that I don't want money or to be at the 'top'. I suggested that to be ambitious about something – say being rich or owning a certain car etc I actually found quite disconcerting because it suggested you weren't happy in the present. That you had this Thing to obtain that would make you somehow better. That would change your life. But what's the point of living in a life that you want to change in the distant future because you don't like it now. Ambition suggested a ruthless streak, a selfish streak. I wasn't ambitious. I have a lot of what I'll ever need or want right here.

Not taking this for an answer the person persisted. I suggested I was ambitious then because I wanted to always be happy, but that I was happy now, that I didn't see a need for ambition because we should live each day rather than for some obtuse future point that if we ever get to we'll be bound to go 'umm what next...?' to.

So what am I going to do next? I have my whole family coming up with 'helpful' suggestions.

So am I really at a crossroads? One of those Big Life Events has passed – University. I've got through one of those stages that you're supposed to look back on and reminisce over. I just don't want to do that wondering where it all went or where it all went wrong. Of course I can do a masters and cling on to whatever's supposed to be so good about study. I guess I'm scared a future in a stifling office could become my coffin. I just don't want to end up following the same beaten tracks. Can't we change the direction, the route, the final destination. Can't we make a real difference to the world.

I don't even remember putting that much work in – maybe at the end but I do feel a bit of fraud. I'm not so sure education, as in the results you get, even mean anything anyway. Even at degree level things are rigid. A while ago I did some voluntary work at a primary school with kids in year 6 who had to take SATS. The teacher was marking some of them and explaining to the class why some children had been awarded the points and why others hadn't. Sometimes it didn't really make any sense at all other than the fact that the marking criteria issued by the exams boards specified that they wanted certain exact words to be said. They were the ones with less brains. People following the rules, because it says, it's what it asks. Don't even think to do it differently. Well think. These kids just used synonyms. They meant the same thing but their minds were being shrunk by the stifling ways in which we all have to be to get on with The System. Maybe it's all a conspiracy. Make the population so dumb it will never fight back or question you. America seems to be doing a pretty good job of it.

Of course I'm angry. Of course I'm scared. Of course I have no answers. But I think I've decided that it doesn't leave me with nothing. From the crossroads we can all make decisions about how we want our lives to be but I know that we just can't keep charging

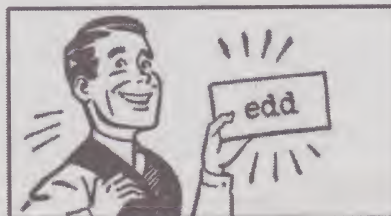
on straight ahead, eyes closed, narrow minded at the rate we have been going because soon we're going to crash.

What can I say, hope lives in the spirits of children and in all of those who refuse to break, to yield to The Way of the world or to just accept.

natalie@rnzine.co.uk

#### END NOTES

1. I'm really excited about summer. Check out info on In Arms Reach.
2. I got a 2.1 so that was nice.
3. Shoreditch kids and TV producers are very silly.



So it looks like the secret is out. Not that it was really ever a secret, just not many people knew. My Dad's an MP. As in Member of Parliament. A politician. Scum (to some). Worst he's a Tory. Got in under Thatcher, and was a member of her and John Major's government. Incidentally my Mum works at Shell. Most of my Mum's family are dairy or meat farmers. Pretty much the whole of my family hunt. My Uncle's in the army, and my cousin's desperate to join. I got sent to public school: Rugby. And before that prep school: Winchester House School. I've met the Queen (I asked her who she was cause she smelled funny and had lots of wrinkles. I think I was 6.) What my family is, and where I got sent as a child, is apparently a rod for a few people to hit me with (well at least in the world of message boards). Apparently if you're born with a silver spoon in your mouth you're supposed to choke on it, and fuck you if you don't want to live your life like that.

The truth of course is that whilst I love all my family deeply I don't agree with a lot of their personal and political choices. I'm pretty confident my Dad doesn't like the idea of me going and putting graffiti up around, though. At this point I think we're all old enough to stop telling each other what to, and what not to do. Even the dairy farmers respect (sort of) the fact that I don't drink/ eat their produce. Though I think they all collectively agree that I should wash more.

I ran away from public school the second I worked out I could. I'm not even going to delve into how unhappy I was at that place. Needless to say my single greatest fear is being sent to prison because I think the two are close brethren. As such I resent somehow having to be apologetic because my parents decided that actually they wanted to send me to hell as a kid, cause that was what was expected of them.

"I appreciate the irony that the system I oppose affords me the luxury of biting the hand that feeds, but that's exactly why

privileged fucks like me should feel obliged to whine and kick and scream. Yeah, till everyone has everything they need!"

Whatever. Call me a spoilt little rich kid if you so desire. I think - or hope - I've reached the stage where it no longer bothers me, because it's not really relevant to my life. And I do appreciate the privileges that I've been gifted with. I know the fact that being sent to Rugby afforded me an impressive education. I don't want to change my past, because to do so would be to alter my present. Nonetheless I don't want my past to dominate, or direct my future. The present is something - to an extent - that I've created myself. My past was something that was dictated to me.

But to change the subject... There's been a lot of discussion recently about voting. Thanks to Fat Mike and Punkvoter there just seems to be a constant debate on the issue. To add more of my two pence to the issue I voted on June 10th for the first time (I've previously spoilt my ballot paper). Everything's that been said about voting is true. It does give somebody permission to govern you. It does cede your voice to them. And it is a passive action. It is also a tactic. I used my vote in a vain attempt to stop the fascist BNP and decidedly racist (and probably fascist too) UKIP. It didn't work too well against the UKIP, since the whole of the UK, well at least 8.5% (18% of the turnout), thought that electing racists, and xenophobes to talk (or shout as the case may be) on our behalf in Europe was a good idea. It did appear to work against the BNP, who did far less well than everybody feared (though they still - unfortunately - did quite well). The reason I choose to vote in these elections was because it was a proportional vote (well for London and the EU). Essential every vote that wasn't for either the BNP and the UKIP was against them. I'll spoil my ballot next May at the - assumed - general elections. Anyways take from that what you will, though I gotta end with the quote: 'Their ballot boxes can't contain our dreams'. Kids should check out [dontjustvote.com](http://dontjustvote.com), far more inspiring than punkvoter.

On a different note Gleneagles, near Edinburgh, has been declared as the host for the G8 in 2005. The G8 are the eight most economically advanced countries whose leaders have a bit of a knees up, whilst trying to work out how to further liberalise the Majority World. There's a non-hierarchical, consensus based group that's been established called Dissent ([www.dissent.org.uk](http://www.dissent.org.uk)) even if RAGE was a much cooler name. I have a feeling there's an article about this somewhere else in the zine. If there isn't in this issue then there will be one in the next.

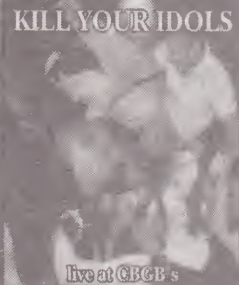
Next issue you can learn all about my hell of being an extra on a Chris Morris (Brasseye etc) "comedy"... I'm sure you can't wait.

#### END NOTES:

1. I don't really have any this issue. Email me [edd@rnzine.co.uk](mailto:edd@rnzine.co.uk) if you wanna talk to me!




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# SUBJECTIVE TRUTHS

the only truth worth printing is the subjective.

## ARMS TRADERS EDO OFFICE BLOCKADED IN BRIGHTON



Early in the morning on Thursday the 20th May 2004, around 20 anti-arms trade activists arrived at the premises of EDO MBM Technology in Brighton. EDO MBM manufacture bomb and missile release components for military aircraft; they are on record as being "proud" to support the ongoing occupation of Iraq.

A 'cage' - using steel fencing - was set up blocking the access road and banners were hung, one offering a potential corporate slogan: 'Every Death an Opportunity'. Shortly afterwards, more activists 'appeared' on the roof of the factory, while others handed out leaflets explaining what must have seemed an

interesting intervention in the workers mundane trudge to work. All but the suited senior management types turned around and had the day off.

Police eventually removed the blockade and arrested 6 people who were locked on to it. They were unable to get the people down from the roof of the building, allegedly because their insurance didn't cover them and they didn't want to risk getting injured (poor police officers). One protestor came down voluntarily after several hours because he had broken his ankle. Three more came down later after enjoying the sunshine and unrivalled views of

Brighton from around 7am until late afternoon. All these 4 were arrested. One person remained on the roof until late evening and was also finally arrested.

Tactically the action was highly successful - the company was shut down for the day, and in a highly visible way. The blockade was also tactically interesting considering how easy it was to block the road by forming the steel fencing into a cage. Less risky, and more comfortable, than putting a hand through a plastic pipe, and clearly far more efficient than a couple of tripods.

The other success was that no-one was charged as no one had technically broken the law. As the kid in the cast said, "I highly recommend anyone with a local arms dealer get 10 mates together and shut them down for the day, it's easy and if done carefully non-chargable".

To get involved in future actions: [thewallmustfall@hotmail.com](mailto:thewallmustfall@hotmail.com)

If you happen to want to take a group of friends to give EDO a 'visit' then: EDO MBM Technology Ltd, Emblem House, Home Farm Road, Brighton, BN1 9HU. Or give your friendly arms dealer a call on 01273 810500. Ask for their boss David Jones.

## BP PORTRAIT...

Rising Tide - a London grass roots network taking direct action against climate changers - recently held an Exhibition of Resistance to BP and to Big Oil to coincide with BP's sponsorship of National Portrait Gallery awards.

Rising Tide opened a free, autonomous space (I suppose that's a squat to most people) up in Chalk Farm (50 Chalk Farm Road), London, where they held their own public gallery under the moniker "Painting a true portrait of Big Oil" in their attempt to strip away the Greenwash that BP and the other oil companies have painted themselves in, and expose the truth of such idiotic plans like the Baku-Ceyan pipeline ([www.baku.org](http://www.baku.org)).

The response from the local community has apparently been amazing with free food donated and leaflets displayed in local catts and local kids dropping in and contributing drawings on the walls between the images already stuck there.

On Wednesday 16th there was the planned street party against the BP awards at the Portrait Gallery, where four protestors locked on to shut the entrance. As the great, the good and the occasionally struggling queued to pass security and pass into the hallowed National Portrait Gallery portals to hang with the exhibits and quaff fine wines, they were assailed by an intimidating array of NPG guestlist handlers, NPG security, BP

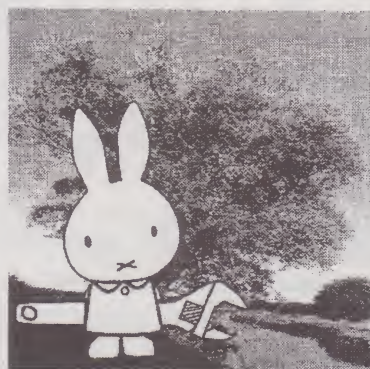
## EF! SUMMER GATHERING

Earth First is having it's annual summer gathering this summer between the 04th and 09th August somewhere in the East Midlands. The EF! Gathering is somewhere to share skills on direct action for both people and the planet. During the week there'll be a huge number of workshops aimed at refining current actions, and planning for future campaigns, as well as networking between local direct action groups. There are gonna be report backs and discussion forums, including the planning to shut down the G8 next year, and possible resistance to the introduction of ID cards. There'll be an anarchist library, kid's space, women's space and camping area. [summergathering@yahoo.co.uk](mailto:summergathering@yahoo.co.uk) for more info.



security, sub-contracted-to-BP-security and sub-contracted-to-BP Met Police. At least three potential private viewers were so impressed by the anti-BP arguments that

## EARTH FIRST! SUMMER GATHERING 2004



Wednesday 4<sup>th</sup> - Monday 9<sup>th</sup> August  
East Midlands

a place to share skills and ideas on  
direct action for people & planet

they refused to enter the gallery and spent the evening instead at 50 Chalk Farm Road.

During the past two years, as part of its campaign against BP's hugely controversial Baku-Ceyhan pipeline, London Rising Tide has disrupted BP AGMs, presentations by both BP's boss, Lord Browne, and its Chairman, brought Caspian carve-up conferences to a standstill and targeted BP-sponsored locations such as Tate Britain, Natural History Museum and the Royal Opera House. To get more involved visit [www.risingtide.org.uk](http://www.risingtide.org.uk)



## STOP THE FARNBOROUGH ARMS SHOW JULY 19<sup>TH</sup> - 25<sup>TH</sup>

The United Nations say that 90% of war-victims are civilians and at least half of these children. Ironical then that Farnborough International 2004 should be using children to foster acceptance of weapons systems at its 'air show' this year (Monday July 19 - July 25) by letting kids in for free.

It's called an airshow but it's actually an arms fair. Farnborough International 2004 is possibly one of the most important shop windows for aircraft and aerospace manufactures including the military sector. So important, that the Exhibitors Guide includes a forward from Prime Minister Tony Blair: 'The UK looks forward to hosting the cream of the world's aerospace industry' he writes.

The attendance list of companies reads like a Who's Who of the arms industry: BAE Systems, Eurofighter GmbH, Cobham, Elbit Systems, General Dynamics, Lockheed Martin, Northrup Grumman Corporation, Rafael, Raytheon and many others, in total 1,260 exhibitors in 2002. The planes, bombs and missiles from many of these companies were used in the attack on Iraq in 2003.

Farnborough is home ground for BAE Systems, Europe's largest arms manufacturer. Farnborough Airport is used for private business flights and is operated by BAE systems subsidiary TAG Aviation.

Farnborough is where arms deals are done.

The organisers are expecting to host, what they call, 1,000 VIP guests including heads of state, government ministers and officials, and military chiefs. There will be business chalets, lunches, demonstration flights and plenty of opportunities to clinch arms sales. The organisers say contracts, military and civilian, totalling over \$9 billion were announced after the last Farnborough in 2002.

Clearly the aerospace industry know they have a problem in public perceptions and they need to counter this. That military aircraft are

weapons with their obvious function is difficult for the industry. Farnborough is important in fostering acceptance of the arms industry – when you can stand closed to fighter aircraft resting silently on the tarmac, then they seem almost harmless. That the Hawk jets are colourfully painted and perform

says: "This is a time when the aerospace sector faces many challenges, and Farnborough is the moment when we become most visible to all our audiences. We need a highly professional operation to ensure that we use that moment to convey the right messages to the right audiences as



aerobatics once again helps to foster acceptance of the weapons. Motor sports feature at Farnborough 2004: 'See the rivalry between the fastest machines in the air and on the ground as a military jet and formula 1 car face along the runway' says the programme. The message is clear – weapons systems are little different to sports – harmless fun. The cover of this years public programme shows a girl with pigtails grinning as a Red Arrow passes overhead and says 'How much fun can you have at the Farnborough Airshow?'

The public relations agency Luther Pendragon is being employed for Farnborough 2004. They oversee all media relations activity on site, provide strategic media relations advice and manage crisis communications planning. The importance of Farnborough as a propaganda tool for the arms industry is clear. As the organisers

effectively as possible." Interestingly, Luther Pendragon's clients include McDonalds.

What you can do

Get active. There will be a training day on Saturday 3 July in London for people who want to take part in either CAAT's public engagement or the "non-violent" direct action at Farnborough. CAAT is organising a peaceful demonstration for the opening day, Monday 19 July, and public engagement on Saturday 24 July. The day designated for direct action is Sunday 25 July and it is being co-ordinated by Disarm (see their website below). Please note that the demonstration is a come-as-you-are event while the CAAT public engagement will require attendance on the CAAT training day. Websites: [www.dsei.org](http://www.dsei.org) // [www.catt.org.uk](http://www.catt.org.uk) // [www.Farnborough.com](http://www.Farnborough.com) // [www.seedsforchange.org.uk](http://www.seedsforchange.org.uk)

## MONSKANSKO

"Under this ruling spreading GM pollution appears to be recognized as a viable corporate ownership strategy"

Pat Mooney ETC Group

Imagine you're a gardener who likes to keep things neat and tidy, while you're next door neighbour's idea of paradise is a bit more on the wild side. Their weed seeds drift across the fence and plant themselves in your soil and start to germinate. You lose the plot, and threaten to call the Council to get them to issue an anti social gardening behaviour order. But before you know it, the neighbours take you to court for stealing their seed! Ridiculous? But that's just what's happened in Canada.

Last Friday the Canadian Supreme Court made a final ruling on a seven year legal battle between the worlds biggest baddest biotech firm, Monsanto, and Percy Schmeiser a Canadian farmer. The court ruled that Percy had infringed Monsanto's patent rights by growing genetically modified Round-up Ready Canola (oil seed rape) on his land. Forget the fact that Percy didn't plant any of Monsanto's seeds. That it was Percy's seeds that got contaminated by GM canola and that he didn't even know that his crop was contaminated! Forget all that, Percy was infringing Monsanto's "intellectual property rights"!

This strange twist of the law which persecutes people for having their own property polluted goes back to a Canadian Federal law passed in 1991 which ruled that patents have precedence over and above a farmer's rights. The ruling means that if a farmer has their crops contaminated with GM seeds then they could be potentially liable to pay Monsanto for "benefiting" from their technology. Terry Boehm, Vice-President of the Canadian National Farmers Union said "It moves us further along the path where corporations will control seed and farmers will lose the right to save seed." It wasn't all good news for Monsanto. The Supreme Court overturned an earlier court ruling that said Percy should pay the profits of his 1998 crop – about \$20,000 Canadian dollars, because Percy didn't knowingly grow GM Canola. Also he doesn't have to pay one cent of court costs to Monsanto as he did not profit from using Monsanto's technology. Percy believes he won the moral victory and that Monsanto will "have a hard time in pursuing patent infringement against other farmers. They are now going to have to prove that a farmer profited from having RR canola in their field. The Court noted that my profits were the same whether I had conventional canola or RR canola, so I find it hard to see how Monsanto can say in any future case that the farmer made more money because of their product. This decision may have removed the "teeth" from their

patent. I also believe that Monsanto will face huge liability issues down the road. The Court determined that they have ownership to the plant and that I infringed by having it in my field. With ownership comes responsibility and I assume more lawsuits will be filed against them for the contamination of farmer's fields." But Monsanto is a splice and dice bully who like to reap and sow their wild oats against farmers, and they may just decide to take on any that speak out against them. Percy still has to pay his own legal fees and only managed to carry on fighting thanks to supporters donations and remortgaging his home; many farmers simply haven't got the time or money to fight a court case.

Percy has also lost a lifetimes work. For the past 50 years, he had been saving seeds from his best crops, something that farmers have been doing for millennia to produce a diverse range of high yielding crops suitable to local conditions. Now his work has been contaminated with GM. And if you have to buy some new seed, there is a high chance that you'll buy seed from Monsanto who after years of aggressively buying up seed companies are now the world's second biggest seed company!

\* Percy's full statement: [www.percyschmeiser.com](http://www.percyschmeiser.com)  
\* ETC group: [www.etcgroup.org.uk](http://www.etcgroup.org.uk)  
Originally from SchNews #455 - [www.schnews.org.uk](http://www.schnews.org.uk)



# DESTROY THE G8

## GLENEAGLES, SCOTLAND 6<sup>th</sup> TO 8<sup>th</sup> JULY 2005

"The G-8 prescribes neo-liberal policies that accelerate the concentration of wealth, attack workers' rights, jeopardise employment, lower living conditions for the vast majority of the population, disrespect cultural differences, and harm the environment."  
Dissent Network

The G8 is coming to the UK next year. Between July 06th and 08th of 2005 the eight most economically "advanced" nations - Britain, France, Italy, Germany, USA, Canada, Japan and Russia - are going to be visiting scenic Gleneagles in Scotland. Other uninvited guests are planning on making an appearance as well.

### So What's wrong with the G8?

Officially the G8 is an "informal" get together of the eight most economically developed countries. They discuss issues such as free trade, third world debt, AIDS, and the "war" on terrorism. Of course the fact that it's the eight most powerful countries doing the talking means it's far from an unofficial pow-wow, rather the G8 is another central component, along with the WTO, World Bank, IMF, etc, that attempts to further liberalise the global economy. The G8 is one of the driving forces behind exporting Free Trade across the globe. Anyone who can be bothered to read for more than five minutes can see that the only people that benefit from Free Trade are the "Developed" countries. The people with the money will make more, the people without it, will be exploited further. Worse the countries that make up the G8 facilitate the western double standards in regard to free trade forcing "developing" countries to privatise key social services, whilst we continue to subsidise farmers and put tariffs on imports from certain countries. As the economist Paul Krugmann once said, "bad ideas flourish because they are in the interests of the powerful." If you want some actual examples of trade liberalization fucking up countries some briefly run like this:

#### Haiti

Before the IMF "convinced" the Haitian government to drop tariffs on rice, the

country was nearly self sufficient in rice production. As "trade barriers" were dropped, the local market was flooded with subsidized rice from the US, cutting the market in half for impoverished Haitian farmers.

#### Tanzania

Cities in Tanzania have plenty of wealth, thanks to IMF-sponsored foreign investment. People can be seen driving expensive cars, and shops are filled with imported goods. For the majority of the population, however, things have either not improved, or have gotten much worse. The IMF

claims that 15% fewer people make under \$1 per week now than before their policies were implemented, but in most cases prices for basic goods and even health care and education have sharply increased.

#### Argentina

Argentina followed the IMF's advice throughout the 80s and 90s, privatizing everything from the oil fields which had made the country so rich to its banks and harbors. The new oil companies now bring in experts from abroad, in lieu of training and hiring Argentineans. Now that there is nothing left to sell off to multinational corporations, and finance law has been "liberalized", most rich individuals and corporations have taken their money safely offshore, causing the current economic crisis and leaving the poor and middle classes without access to their own savings.

#### Bolivia

Under pressure from the World Bank, Bolivia privatized its water system, handing control over to Bechtel, a US company with \$12 billion in annual revenues. Subsequently, prices doubled and tripled, forcing people with a monthly income of \$60 to pay \$15 per month for water. Thousands took to the streets, facing violent police repression for months before Bechtel was finally forced to pull out. Bechtel wasted no time, however,

in turning around and slapping the Bolivian people with a \$25 million lawsuit for lost profits.

#### Indonesia

As a result of former regimes running up foreign debt and using the loans largely for the enrichment of the leaders and their immediate supporters instead of development, Indonesia is stuck with one of the world's largest debts. In 2000, fully 50% of Indonesia's Export Revenues were going towards debt and interest repayment. The burden has fallen on those who never benefited from the loans in the first place: Indonesia's farmers, peasants, and factory workers. On top of this, the IMF has forced the country to privatize many crucial government services.

These are not one offs, they're just the better known of disasters that bodies such as the G8 have helped to cause.

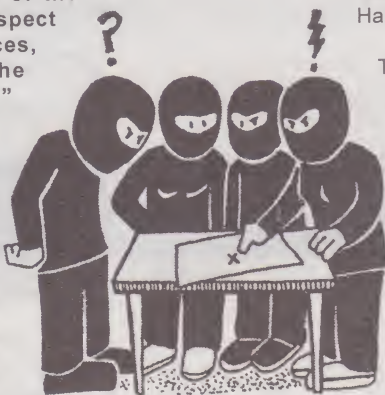
### So what can we do?

Protest and raise awareness. At the moment an umbrella group called Dissent ([www.dissent.org.uk](http://www.dissent.org.uk)) has been established, it aims to help organize the protests against the G8 in a non-hierarchical manner, and to raise awareness on what the G8 actually does. The next Dissent meeting - as far as we here at Rancid News are aware - is happening at the Earth First! Summer gathering in August. Beyond that there is

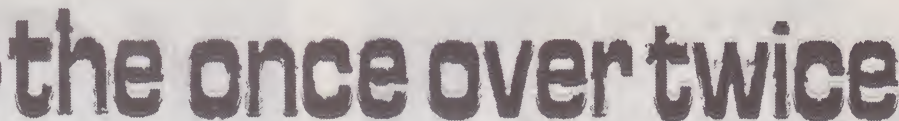
always the option of phoning, emailing or visiting Gleneagles resort and giving them a good telling off for hosting this organization. You could also talk to friends and form an affinity group in preparation for next year. The G8 have gone to Gleneagles

specifically to hide in the vain hope that the protestors won't travel to visit them. They've deliberately chosen one of the furthest points from Mainland Europe so that friends from Italy, France, Germany etc are put off from the long travel. It's up to us to give them the welcome they deserve then. Let's make it big!

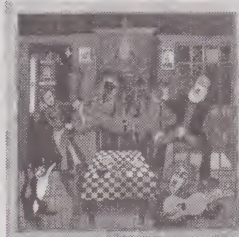
[www.dissent.org.uk](http://www.dissent.org.uk)  
[www.indymedia.org.uk](http://www.indymedia.org.uk)







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**- RANCID NEWS 5/5**



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 INTO ETERNITY: Buried in Galvion  
 KOTPELO: Calidness  
 NARCISUS: Crave & Collapse  
 NOCTURNAL RITES: New World  
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FROM





Saturday 19<sup>th</sup> June saw the hosting of the London Animal Action free vegan food fayre. And it was delicious! Hundreds of people filed through the doors of St Annes Church centre on Dean Street, London in eager anticipation of the offerings that had been loving prepared and donated by organisers and volunteers.

When I turned the corner I couldn't believe just how much food there was on display and just how good it all looked. I think some of us may have got a little over excited and filled our plates a little too high with vegan cocktail sticks, pizzas, potato salads, burritos and tortilla wraps, Shepard's pie, pasta, soup, rice, chickpeas, sandwiches, burgers, sausages, salads and other tasty vegetable dishes. And all vegan! We were definitely about to overindulge!

Added to this it was a nice sunny day so everyone piled into to outside garden area

to sit down and enjoy. As more and more people piled in there was a great friendly vibe as people chatted over their food. Not wanting to miss out on pudding we were quick to jump back into the food hall to return with plates filled with cakes and sweets. We shared scrummy vegan chocolate cakes, brownies, pecan cakes, fruit cake, lemon cake and 'smarties.' There was even strawberry ice cream to be had.

What was really great about this event was that people were being invited in of the street and many who might not of thought about veganism before were getting to find out more from the information stalls dotted around at the back of the room and more importantly got to give it a go. Unfortunately not all people can be persuaded apparently with many snooty Londoners turning their nose up at the prospect of free food (!) but thankfully enough people were open minded enough to come inside and to try it for

themselves to mean that by about 2 o'clock most of the food had been snapped up. Having said that many of the people present were either veggie or vegan already but a bit of net working, socialising and solidarity has never done anyone any harm. And who knows maybe a committed meat eater before did wonder in and leave later belly full and determined to make a change to their diet.

All in all the day was a great success and I'm sure London Animal Action and the other organisers were very pleased with the way it went. There's apparently one being planned for the end of summer, beginning of autumn, and then one on World Vegan Day - 01st November. - Natalie

Have a look at London Animal Action's website for more details.  
[www.londonanimalaction.org.uk](http://www.londonanimalaction.org.uk)



## WHY VEGAN?

For hundreds of reasons! I guess I can only talk about being vegan from a personal point of view because our own individual diets are very personal to us and down to our own choices. For myself being vegan is something I decided to be so that through the things I buy I do not contribute to the use of animals for any form of human consumption.

I went veggie for ethical reasons as much as health reasons and the more I read, the more I realised how you can't really separate the meat industry from the dairy industry, they feed off each other. For a heffer to produce milk she has to have bred a calf, which will have gone off to slaughter. Chickens who produce eggs are killed after only a few weeks of laying.

There isn't space here to go into all the details of why I decided to go vegan. Instead check out the Vegan Society ([www.vegansociety.com](http://www.vegansociety.com)) or Peta ([www.peta.org](http://www.peta.org)), oh and Propagandhi's 'Less Talk, More Rock!' - edd

## YUMMY CHOCOLATE CHIP MUFFINS

Being vegan most defiantly does not mean giving up sweets, cakes and treats or living on lentils (although they are very nice). However most shop bought cakes will have egg or other animal products used in the making process so you often have to make your own, but that's half the fun anyway.

Cakes need a binder which is why egg or butter have traditionally been used but these ingredients are not essential to make a cake stick together or cook in an oven. Things like vegan spread or marg, vegetable or sunflower oil, soya milk or coconut milk or even bananas can be used. Generally it's good just to experiment and find which way you like best but here's one way of making some great double chocolate chip muffins.

You will need

50g/2oz of creamed coconut.  
300ml/ 1/2 pint/ 1 1/4 cups boiling water  
225g/8oz/2 cups self-raising flour  
15ml/ 1 tablespoon baking powder  
40g/1 1/2 oz/ generous 1/4 cup cocoa powder  
115g/4oz/ 1/2 cup soft light brown sugar  
60ml/ 4 tablespoons sunflower oil  
175g/ 6oz vegan dark chocolate

Cake cases

1. Preheat the oven to 180 degrees Celsius/ 350 Fahrenheit/ Gas mark 4.
2. Pour the boiling water over the creamed coconut block into a bowl and stir until dissolved. Set aside until cool.
3. Break up the dark chocolate into chunks
4. Sift together the flour, baking powder and the cocoa powder into a large bowl.
5. Stir in the sugar.
6. Pour in the dissolved coconut and the oil.
7. Mix well
8. Stir in the chocolate chunks
9. Spoon the mixture into paper cake cases and set in a cake tray.
10. Bake for 15 minutes.
11. Enjoy!

For main meals just experiment with a few basic ingredients such as tinned tomatoes, onions, carrots, aubergines, garlic, spices, chickpeas, rice, pasta, cous cous, non-egg noodles, sweetcorn, beans, kidney beans, tortilla wraps, potatoes, peas, courgette, peppers, mushrooms, etc etc. The list of tasty meals available is endless. - natalie









BY: BRENDA LONE

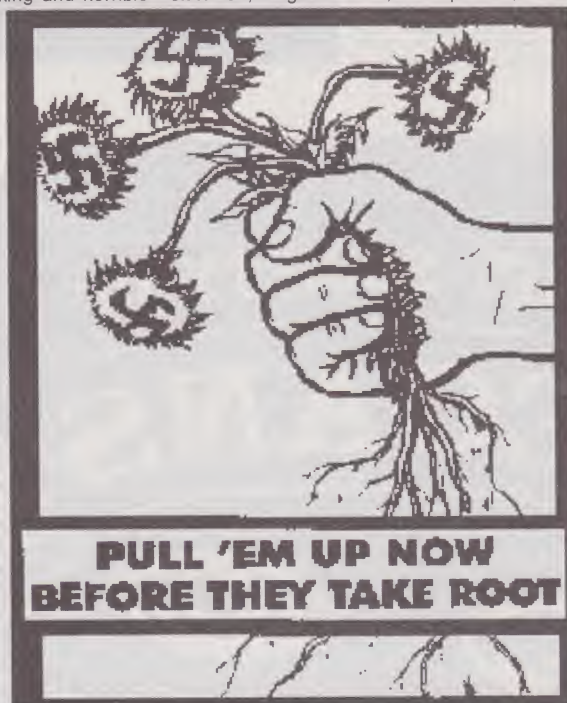
# TRAVELLERS vs BNP

The story of Travellers in the UK is, honestly, is honestly one of the saddest and most discouraging stories of ethnic struggle. No one seems to like them. In the all the places I've visited in the world discrimination against Travellers and the Roma seems the most 'allowable' racism left, especially in the West. I've heard people that would never dream – or maybe only privately dream – of overt prejudice against someone who is Black, Asian, or Jewish say some of the most shocking and horrible things about Travellers and Gypsies. Usually these people, even the neighbours of Traveller sites, have never really spoken or interacted with these people. Somehow, they always have these 'convincing' stories of why the prejudice against Travellers is acceptable and unavoidable. Yet, when challenged their stories are second, third, fourth-hand tales of a group of people they never actually met. The ambiguous line between Travellers, Gypsies, and Roma serves to confuse and conflate this racism further. People will say that they have no problem with 'real' Gypsies/Roma or no problem with *English* Travellers – but Irish Travellers are different, they are dirty, loud, violent cheats. Man – where have I heard these stereotypes before?!

Maybe it is being an outsider that makes these comments glaringly absurd to me and reminiscent of every other racist attack I've ever heard. 'Some of my best friends are Travellers' sort of thing. I'm not sure it is just being an outsider, though, because I've always had a particular hatred for racist behaviour. Too many things growing up in the States reminded me that we are not ever that far from racist fascism and we are definitely not that far from Jim Crow laws in the post-emancipation US South. During a research trip to Slovakia it was vividly apparent to me that Slovakia, and much of Central and Eastern Europe (CEE), are not that far from Jim Crow either. In fact, many aspects of life for the Roma in CEE are much worse. Cramped into filthy 'camps' and often denied citizenship (and

with it benefits, basic 'rights', etc), the Roma are despised by nearly everyone. Truly despised. The Communists improved their plight, but through a brutal assimilation policy – their cultural rights completely dismissed. Yet, it can't be denied that survival under Communism was markedly better than complete impoverishment under 'free' markets. Recent police repression of Roma demonstrations in Slovakia exhibited the complete disempowerment of Roma by the state. So, things in the UK, in comparison, seem

opposition from local councils to leave the land that they have bought and maintained in good faith. Over the last few decades, the government urged them to stop living on council land. So, they began buying land to live on in the 1980s. Travellers have made every effort to compromise with government pressure. Buying land was done with the intention to give their children some stability, security, and long-term education. Now, they are repeatedly evicted from their own land – land that they paid for is repossessed from them to pay for their eviction – regularly leaving them homeless and adrift with nowhere else to go. All Travellers seek is to maintain their way of life.



a dream for the average Roma asylum seeker. No wonder. Yet, going from hell to a bad place shouldn't exclude those already in the bad place from complaining. Roma, Gypsies, and Travellers who have been in the UK for years, generations, a century, even a millenia in some cases see a lot of restrictions on their freedom and right to a way of life. Specifically, Travellers repeatedly face violent evictions from their land and homes. This article tells that story – a small piece of a vicious and unending persecution and repression of travelling people throughout Europe (and beyond).

Travellers face increasing pressure and

The BNP (British National Party) has explicitly targeted Travellers in their campaign platforms, saying 'BNP councillors will press for the power to immediately evict travellers/ gypsies from private [ed note: i.e. land they own themselves] or council lands...' (source: BNP 2004 Council Elections Manifesto @ ([www.bnp.org.uk/elections/elections2004/manifesto/manifesto\\_2004\\_9.htm](http://www.bnp.org.uk/elections/elections2004/manifesto/manifesto_2004_9.htm)) The far right British National Party has made strides in the most recent election, with 788,773 votes - a share of 5.16%. Poll results suggest the party's support is not necessarily the product of low turnouts as sometimes argued. (source: BBC News website)

In Epping and Bradford the BNP made further gains in the most recent elections, gaining 3 seats in Loughton. Days after the election families at Payne's Lane faced immediate eviction. In Epping specifically - an area that is home to many Traveller sites - the BNP pledged to 'evict Gypsies immediately'. Some of the local Travellers have lived on their own land at Payne's Lane and Lower Nazeing for fourteen years and now face eviction. Some of the BNP's strongest bases are in heavily Traveller populated areas, such as parts of Essex. The BNP's failure to make a major breakthrough electorally is partly due to a campaign against them, but also due to the vote split caused by UKIP. UKIP has been referred to as 'BNP Lite' and also holds arguably racist stances on issues like Travellers and immigrants.

## Results from this most recent council election - 2004

Bradford: Angela Clarke (Keighley West), Christopher Kirby (Worth Valley), James Lewthwaite (Wyke) and Arthur Redfearn (Wibsey)

Broxbourne: Ramon Johns (Rosedale) <ed note: near Payne's Lane and other Traveller sites>





Burnley: Barry Birks (Whittlefield with Ightenhill), Carol Hughes (Gannow), Len Starr (Hapton with Park), Patricia Thompson (Briercliffe), Brian Turner (Cliviger with Worsthorne) and Sharon Wilkinson (Hapton with Park).

Calderdale: Adrian Marsden (Town), Richard Mulhall (Illingworth and Mixenden) and Geoffrey Wallace (Illingworth and Mixenden)

Epping Forest: Terence Farr (Loughton Alderton), Patricia Richardson (Loughton Fairmead) and Tom Richardson (Loughton Broadway) <ed note: Payne's Lane and other sites are in this constituency area>

Kirklees: David Exley (Heckmondwike)

Sandwell: James Lloyd (Princes End)

Stoke-on-Trent: Steve Batkin (Longton North) and Mark Leat (Longton North)

The rise of the BNP at a local level is not a case of things going from good to bad, though, from a Traveller's perspective. Things have already been sufficiently bad for Travellers in Essex and across the UK. Travellers at Payne's Lane had been in a standoff with the local council for months before the election of 3 BNP councillors. Repeatedly we\* received calls from families on the site telling us of a new move by the council. For over six months the council had allowed the site's neighbours to bully the Travellers. When neighbours had a huge skip placed across the driveway to the site, the council told the Travellers that they were leaving it there for now. They then went on to say that when they moved the skip, it would be to evict the families from their homes on the site. The skip was left there for months, making coming and going from the site very difficult. A few weeks before this article was written two of the last three families at Payne's Lane were set to be evicted. The families were threatened with 9 months in prison and their children being put into care if they did not leave when told to do so. A court order was approved to allow this threat to be made real. What choice were they left with? In the past,

they might resist. We could help with that. But, now they could only choose between prison or homelessness, having nowhere to take their children or losing them indefinitely. A very blokey Traveller man had fear in his eyes that day when he successfully stalled the eviction, and bought a little more time. The final eviction date for the last families at Payne's Lane is 23 August. The final family to be evicted has lived there for 14 years. They have asked people to come and support them. We'll go, but we'll feel impotent – unable to do much to stop people's lives being ripped from them.

Stories like Payne's Lane abound, with shifts and changes in severity and tactic depending on the council. One council has prevented families at a site in Iwer from gaining access to any service or amenities – water, electricity, trash removal – though they have paid in full for these services and it is illegal to cause such health and safety dangers. The council also warned local surgeries and the portaloos companies not to help them. Now, they have no service to empty their portaloos. The doctors changed their tune, though, after solicitors warned of legal action under the Race Relations Act. At Meadowlands, 100 bailiffs and 100 riot police stormed the site when Travellers tried to resist their eviction. Children were swung at with sticks, chalets and fences were burned, and two caravans were mysteriously set ablaze the next morning – police and bailiffs, unsurprisingly, refuse to take responsibility for this 'mistake'. The happiest case was that of the site at Bulkington, where Travellers successfully resisted and the bailiffs retreated. Yet, even here, the story ends sadly. The council was forced to call off the eviction after the first try, as the site won an injunction until the High Court judicial review on homelessness under the Human Rights Act could be decided. Yet, now they have lost that judicial review – Bulkington will be evicted in the end. And, with council sites for Travellers rapidly

decreasing, families have nowhere else to go. Each one of these sites was on land owned by the Travellers, and when it is evicted the council will repossess it – to pay for the cost of evicting the families. Years of money saved to buy some security – gone. It's truly insidious. And, this state of affairs is not good/bad enough for the BNP – like putting asylum seekers, innocent victims of torture or economic impoverishment, into detention centres (i.e. prison) isn't good enough for the BNP (or UKIP). So, this is the perspective from which Travellers see their existence in the UK. Their lives also still include signs in pubs saying 'No Dogs, No Gypsies'. Yet, Britons don't really see them as a separate cultural/ethnic group deserving the right to their way of life. It seems a horrible catch-22 to me.

This is a political article, so I'll just be honest. At this time more than ever we need to stand in support of Traveller communities and all groups targeted by racist policies. So, if you want to do something with this knowledge, rather than just read it and think how unfortunate and unfair it is – then please email [nooneisillegal2003@yahoo.co.uk](mailto:nooneisillegal2003@yahoo.co.uk) for more information or to receive regular updates. We will be launching a website soon that will provide action alerts, background information, and other resources. We have also compiled a film of the Traveller evictions and the voices of Travellers who go through these ordeals. Email the address above for a copy – we just ask for donations to cover costs.

\*'We' is a loosely-grouped network of activists who directly support Travellers according to their needs.

#### Links:

Patrin Web Journal - <http://www.geocities.com/paris/5121/patrin.htm>  
Romany & Traveller Family History Society - <http://website.lineone.net/~rlfhs/>





I really like this band but clearly they're less inspiring when you try to interview 'em. I guess there's only so much you can do with stoned people but at least the pauses between words can't be heard on paper.

RN: Do you want to do the whole introduction thing?  
Jimmy: My name's Jimmy, I play drums in Recover, from Austin

RN: Ok cool. What have you guys been up to? It's quite a while since your last record came out.

Jimmy: Since last summer, we got a house in Austin and we wrote our record and we recorded a lot during the summer. We didn't tour at all during the summer and we went out to LA to record our record, and got most of the way though the record with our producer Don Gilmore?, he produced Linkin Park and some other bands but we ended up not finishing that record and we came back home and re-did it with our friend Rory - Rory Phillips - he's a friend of ours from Austin. We re-did our record so that's why it's been taking such a long time because the first recording didn't really work out and so we just came back home and did it. Since then we toured the States a few months ago with The Get Up Kids and now we're here with Taking Back Sunday.

RN: Is it still coming out on Universal?

Jimmy: Yeah Universal.

RN: Being that the whole major label thing is kind of contentious what made you decide to go to... cos you were on....

Jimmy: Well... Yeah we started on Fuelled By Ramen and then we put out an EP on Fiddler records and they just kinda did it for us as a favour - they were friends of ours and after that EP we started getting interest from a bunch of labels and it was pretty intense. A lot of labels were offering... but Strummer just felt like the best one, they are newer, they are lots smaller but they have Universal behind them so they have a lot of pull. The people at the label too are really good. Our A&R guy, Ross we're the first band that he signed to this label so he's really excited and Gary Gursh - he's the owner - and he has the Mars Volta on the label and the Rapture and is a really cool guy. Just judging through the people that we met, the people at Strummer felt the most at home. The warmest you know.

RN: Have you got any flak for it or has it not been an issue

Jimmy: For what?

RN: Just for signing to ...

Jimmy: Oh. No not really because I mean all of our friends bands, all through America are all doing the same thing. You know like Thrice and Thursday and Brand New... All these bands that we have toured with, they are going through the same thing so it's kinda just like we have an opportunity so it's like why not try it, why not go for it. I've never really thought that bands sell out when they sign to major because if a band is good they deserve to be playing in front of a lot of people. A lot of people get the choice to like them or not. I feel it is an opportunity so we should do it, you're young, why not.

RN: Fair enough. You are playing a Clear Channel show tonight. Do you have any problem with them because it seems like they are buying up the whole

of America in terms of show space and radio and stuff.

Jimmy: We play a lot of Clear Channel events, I never have any like problem with it. We don't... the bands don't really have any contact with Clear Channel. It's all like the management and everything so I've never had any problems. I see them everywhere, like all over billboards and building.

RN: Do you have any problems... like is there a big local scene in Austin. Does that have any problems in terms of finding places to play because of it.

Jimmy: Yeah it's a big scene in Austin.... Not in Austin because Austin is titled as the live music capital to the world so there are so many venues. There is one street in particular, 6th street in downtown Austin and it's like a strip that every single club has live music happening every single night. Club after club, day after day, you know all night. So in Austin it's not that hard to find places to play or to get started. It's really good in Austin. We are lucky to be from such a big music city.

RN: Ok, cos I thought The Rise come from Austin are they still together.

Jimmy: Err. I know they just finished recording a record with the same guy who did our record - Rory - they are gonna release it on Ferret but I don't think they are gonna tour it. They are not really a band, they are a band but they don't really play shows anymore, they don't tour anymore because the member, one of them is having a child, one of them getting married. You know they do other things.

RN: Yeah I was just like, because I only know of maybe three bands from Austin. What other bands.... The Bled are from near by aren't they?

Jimmy: They are from Arizona. A lot of people think they are from Austin though because when they first started we had them come and play a benefit show in Austin and they had never played outside of Arizona so it was their first out of the state show and it was Austin so they have like a good following in Austin now. So everyone thinks they are from Austin, they are from Austin are we are from Austin....

RN: I mean like what other bands....

Jimmy: err. Trail of Dead, they are from Austin, Young Heart Attack are from there, this band At all Costs who we just took out on tour. They are like a metal band. They are really good, from Austin. Umm... Slow Reader, there's this group called Slow Reader that's a really good group from Austin. There's like a lot more bands coming out now.

RN: Is Austin a college town. Do you have lots of...

Jimmy: Yeah it's the University of Texas. It's a big college town.

RN: Ok so you get lots of kids coming in. Is the new stuff sounding like the last EP and album or have you...

Jimmy: Yeah, umm, it's a little bit... it's different. There's a lot more melody now and a lot more song structure, but you know it's the same Recover, there's two guitars, just loud guitars, loud drums. It's basically our same style the we had, it's just the songs are a bit more structured. Like verse, chorus, verse, you know like song structured.

RN: So being that you signed to Universal you must have ambition for the record?

Jimmy: For the album... yeah, yeah, yeah! Well it comes out in October. We are just gonna basically do the same thing we've been doing which is go out on tour all year and but this time we will have like a record that... beforehand. Our records have been hard to find everywhere so it's gonna be.

you know we are pretty excited, to finally do it. We're ready? To finally have a record that everyone can...

RN: Are you gonna be going out in headlining slots or are you gonna be doing support stuff.

Jimmy: Well we are gonna do support until the record comes out. We are gonna do a tour with Braid in the US and then we are doing a few weeks with Finch and then our record will come out and we are thinking of headlining in the US first. Trying to do it.

RN: How do you decide cos you did that tour with Midtown who are a completely different sounds to you guys. Is it just friends' bands?

Jimmy: We are friends with a lot of different bands and we kinda just get asked from lots of different types of bands for tours. I mean I figure if we are gonna be playing to a different type of crowd then that is good because some of those kids wouldn't have heard of us before so maybe they will like us, maybe they don't. We have played a lot of really bad shows, but a lot of really good shows. The midtown tour here was actually good. They are a lot different than us but we get along, we are friend and it doesn't really matter, that's how we take it. If the band just was... you know... they'd have to be just awful for us not to like.

RN: That's cool, like... when you tour in the states do you just take out friends bands...

Jimmy: We try to go out with friends just because it makes the whole tour a better time. Our last tour in the US we took out a band, The Rocket Summer and they are really pop emo thing and then this band At all Costs, who are metal, so it was the two of them opening for us and two totally different crowds but it worked out because different types of kids came to the shows and they stayed for all the bands, so that's good...

RN: Is that kind of a goal for you guys, to span genres?

Jimmy: Yeah pretty much.

RN: Do you think you are succeeding in that.

Jimmy: Well we're trying. We're trying to just make our thing. You know we play with a lot of the bands like Taking Back Sunday and Midtown and whoever and but I don't really consider us the same style of music so we are playing all these shows with different types of people hopefully, we are making our own crowd so hopefully when we do headline we'll have a crowd. We're just trying to make a name for ourselves right now.

RN: Have you been doing many interviews on this tour.

Jimmy: Today? yeah we've been doing a couple. Usually the press things are all in London. We have a day off after this tour to come back and do a few more...

RN: Oh, ok. So are you playing with the whole of the Taking Back Sunday tour.

Jimmy: Yeah. There's like three more shows.

RN: Oh, ok. So I like, I mean how has it been. You've played pretty big venues.

Jimmy: Yeah, it's been really fun. Last night in Manchester 1800 people. Tonight it's gonna be really good.

END NOTES: Interview - Edd. Photo - Edd. Thanks to Jimmy of Recover and Hayley at Mercenary for sorting everything.



# 7 SECONDS



Seven Seconds don't need an introduction. Interview with Kevin Seconds. Read.

RN: What does the A.L. stand for?

K: That's actually my wife's name, Allyson. I decorated it for her.

RN: Isn't this the first time 7 Seconds have toured the UK as a band?

K: Yeah.

RN: Why, why, why has it taken that long?

K: I have no idea man; we have been all over Europe a number of times. We always asked the booking agency, like 'Where's England?' and they'd be like well 'The music that you guys are doing isn't that well known and they don't really care about it' that kind of thing. So we were always told that the style of hardcore we play wasn't that big a deal.

RN: Did you ever get people emailing you saying, please, please come?

K: We got a few you know, but when you live so far away, unless you know someone who lives there...I mean I have friends that live in England, who are really big American hardcore fans, and they were like you guys should go over there. But we could never really get a good answer as to why; we just didn't come over for the longest time.

RN: Haven't you played the UK yourself before doing any solo stuff?

K: Yeah I did a solo tour last year actually, last October I guess. I actually played in Newcastle, I don't remember where, a pub somewhere, but it was pretty cool, it was a punk show.

RN: We're students ourselves, so we're just getting to grips with Newcastle, anyway...Steph's from the States and I'm from down south.

K: Where are you from in the States?

RN: Chicago.

K: Yeah? Cool.

RN: Have you decided on a title for the new album yet? I was confused because I saw a shot of the cover on the website, where you'd also written that you were having some trouble deciding on the title.

K: Yeah we were going to go with one and then we decided to go with the longer one, which is 'take it back, take it down, take it over' yeah and it's a long title but it sort of speaks for the feel of the whole album I guess, I don't know, there's definitely a message on the whole album, it sort of sums it up for us so we just stuck with that one.

RN: What was it like producing it yourself?

K: Umm, it was really cool, because I had produced with the band before, but it was

the first time we really did everything ourselves when we recorded it in our own studio. It was a lot of work and I'm glad we did it that way I don't know that I'd want to spend as much time as I did, because I ended up doing all the engineering work and all the editing. At one end your already too close to it because you write the music and you're in the band, but then when you start doing all the technical stuff you realise that at some point you have to hand it over to somebody else because its hard...at some points I kept thinking, 'now I don't even know if it sounds good or if it sounds crappy'

RN: It's because you haven't had the second opinion test?

K: Yeah, it would be like me spending...you know being up till three in the morning in the studio trying to get stuff done, and it started sounding really bad to me, so I just said...I've got a friend of mine in Sydney, an engineer, he came in and helped mix the record and that helped a lot, because I just sort of had to get away from it for a couple of weeks. Let someone else mess around with it for a bit, you know?

RN: Are you looking forward to getting some feedback on the album? The pitfall of producing your own record is that it usually gets slated and critically acclaimed in equal measures.



K: You know I don't even think about stuff like that anymore. Its sort of like...we've gotten great press and we've gotten really horrible press and you know we did it this way because we wanted to just make a record how we really wanted to do it, so its just the four of us locked in a studio and just recording it the way we wanted to do it. Instead of being in some big studio in the middle of Los Angeles, or something where it's just like we're spending a ton of money, and it's just not really in the environment we want to do it so, I hope people love the record and I hope people love the sound of the record obviously, I think we made the best record we can and I'm not really going to sweat it if people are just like 'this record sucks!' We've gotten some pretty negative critiquing so we're pretty hopeful.

RN: It's going to be pretty harsh for someone to have a poke at it considering you produced yourself.

K: Yeah you know...I mean...whatever, but I think it's a really solid punk rock record. I think it stands up pretty well. I mean we listened to it when we were coming over here, we listened to it on the way to the airport because none of us had really listened to the final eight track, I was just like wow I would buy this if I wasn't in the band, so its just what it is and you can't get too fussy, because it is punk rock, we've

Complete Stranger: Do you know how I can get to central Station this way?

RN: Um I haven't a clue, the best way, I mean the way we came is left and up the steps.

C: The other steps?

RN: I honestly can't remember mate, we're not from Newcastle.

C: Oh you're not, nor me, well I've got a fairly good account. We'll try it anyway. I've got a feeling you can get to Central Station this way anyway.

RN: Well good luck guys.

C: Well if not you'll see us come back down again. You might see us.

RN: Ok, bye! Umm...what was it like taking such a big step forwards with your solo work? Was that something you always wanted to do yourself or did someone say, 'hey, you should give it a go.'

K: Um...for the longest time no, I didn't want to do it. I was always banging around on the acoustic guitar and writing songs on it and playing in front of friends, and they said, 'Ah you should play this stuff too.' And I thought I could never do that...I had to have a band and loud amps and stuff but I think the first time I did it was probably about 15 years ago. I played some shows on the East Coast, in America, and it went over really well, I was surprised because it was

opened our own café about three years ago and I started playing there once a month, just a regular thing. It really helped me...sort of become better I think as a performer, doing acoustic stuff and taking my song writing a whole lot more seriously and it's been great. I really enjoy doing it, I did a US tour and then I came over here last year and it was pretty scary because it was just me up there and I remember being on a plane coming over to the UK and thinking you know 7Seconds hasn't even been here yet, why would people want to come and see me just do this, you know so, but it really was pretty positive and there were good crowds and everybody was sort of cheering me on and a lot of people knew about the split that I did with Matt Skiba and some other people had heard of him so it was kind of nice just to have people actually familiar with material.

RN: Do you have any plans for any solo work in the future?

K: Yeah I actually have two full albums recorded right now that I finished just before 7seconds started our record and what I want to do is...they're both pretty similar but one's with drums and bass and one's just totally acoustic. I think I'm just going to, well there are a couple of small labels that are interested and I think I'm going to do one just on my own label. Throw it out there and



been in the studio where our records ended up being so over produced and they were slick, and none of us were ever happy with that, so its nice to be able to split the difference and have a really good loud sounding record that doesn't sound like it was recorded....

RN: That's the thing...you don't want to feel as though you're robbing the crowd, by giving them a record you can't live up to...I mean there's nothing you can't live up to, but it's misleading when you're records don't share the intensity of your live shows.

K: I agree yeah,

predominately to hardcore kids and I thought 'they're going to kill me!' but it was really fun, and they were really open minded about it and I'd always get mail from people saying, 'Hey when are you going to release something on your own?' I just didn't take it that seriously and then over the last I don't know five years I just started getting more and more into going and playing in some little café in front of twenty people, it's just a lot of fun, it's a whole different thing where you're just completely exposed, you don't get to hide behind the theory, the music or the volume, its just like if you screw up that's the way it is. Yeah and my wife and I, we

see what happens, but I'd really love to come back here and I love to tour round on my own. Its kind of fun doing it that way, and I love touring with these guys and we're all really close friends and we have a great time together...but its really fun to get to go out where I can stop whenever I want and talk and hang out you know and meet people in each the city I play in, but this way it's just show up, sound check, play...but yeah hopefully this New Year there may be two releases coming out.

RN: As in next year?



K: Yeah definitely in 2005, which is weird too because as 7Seconds we're celebrating our twenty-fifth anniversary next year and we're doing a lot of touring, so we'll see what happens, you know, you never know.

RN: Jumping ahead a few questions then, how does it feel to know you'll have been in a band for twenty-five years?

K: It's a little surreal really because it's weird...when you think a lot about being in a band over half of your life, in some ways I don't know a life any different. I feel like we started when we were teenagers and traveled all over the place and met all kinds of people and played everywhere, but yet at times it's just like yesterday that we're in a band and we're driving around and we've done this so many times this is all we know how to do, you know? So it's great and there's nothing negative about it. People will always kind of question you as to why you're still doing it and our answer is that we really...I mean Steve Youth and I especially have been playing together for so long, we get along so well still, that every time we get on stage we have a great time. And there's still a lot of energy in the band which is really good, if we were like these old guys that were walking around barely moving then none of us would want to do it. We certainly see a lot of our friends who

RN: This is probably a question you get asked a lot, but what's it like hearing people talking about the straightedge scene at the minute...a scene that bears nearly no resemblance to the scene you grew up in and helped perpetuate?

K: Yeah, I know...that's a weird one for me because we sort of got placed into the straightedge thing a lot and I always say just for me it's not a major problem because I am drug free and I don't drink or anything like that, but the minute the straightedge thing became...initially it was a really great thing but kind of a positive thing and then it got...a lot of kids took it a little too far and became really militant about it and you started alienating people in punk rock scene and that's the last thing we needed. We needed more people coming together and working together, so once they started becoming more militant I just had a major problem with it and I voiced my opinion and I still do. People ask me about the straightedge scene and I don't really have a connection to it, I have a lot of friends that are involved and a lot of the bands that were considered the pioneers of the whole straightedge thing are good friends of mine, but I never liked the negativity of it, as far as people running and grabbing a beer out of someone's hand, I'm not going to stand up for something like that, it's just not my

affiliated with their perspective as they think you are?

K: Yeah, I guess so. I guess so and I understand why that happens, but like I said I don't really sit and argue with the people and say look we're not straightedge. I mean we have had songs that address that issue and early on we were sort of...because we were friends we would play a lot with Minor Threat, people just automatically, and we had lyrics that dealt with that, people just automatically said, 'ok, they were involved with the whole start of the straightedge thing,' and like I said, initially I didn't have a major problem with that, but then it became more negative and we have always been about a positive message, you know? We were always trying to do our own thing. I can handle it when people call us positive or posicore, whatever, that I can deal with, but straightedge...

RN: What the hell is posicore anyway?

K: I know, but I can live with that, because that is more what we are doing, but straightedge is just...there are band members that do drink and we've always had respect for each other and the people that come out to see us, but the people who do drink they don't go and get drunk and get up on stage you know. It's their personal



came up at the same time we did and they're fifty and they just look so bored out of their skulls. We're doing it because it's what we do and it's what we love to do.

RN: Has it gone quickly...the twenty-five years?

K: Sometimes it feels like it's gone quickly, but not really, it's been a pretty full history, we've done so much and been so many places that now it's just like, everything seems easy. When you do it so many times it becomes automatic.

thing, I feel disconnected from it. I don't know how in touch I am with the current straightedge scene in America you know, I'm sure it's strong in some places. I hear about new bands and new places in different cities, but I don't really know that much about it, you know?

RN: Because the scene back then in the eighties was so small, and today's scene is comparatively huge, do you think that made people want to pin down and label a lot of the bands of your era as pioneers of their scene...when you might not have been as

choice they do what they want to do, they're adults you know they don't, I don't know I just don't like...

RN: I know what you mean. I found a website the other day that was for a record label that will only put out music by vegan straightedge bands. I thought that was a little hypocritical, coming from a scene that initially prided itself on choice and the respect to choose a certain way of life...now the scene seems to be nothing more than another way of ostracising your fellow punks?





K: Yeah I mean it's their right to do it, for me its funny because I'm vegetarian I have been for years, I don't smoke I don't drink, I don't do drugs and its all this stuff... things I want to connect with, I want to be a part of but its so hard to do it. I know a lot of people who are the greatest...my best, closest friends, who have been at it for so long, who are very proud, they have the straightedge tattoos and they are very into it and they give me shit all the time. 'Well how come you haven't got tattoos about straightedge?' and its just not who I am. I've got a lot more going, and straightedge just doesn't speak for me you know, it's a weird issue, I've gotten so much shit over the years because I don't fully embrace it and they're just like, 'Well you're not very committed to it,' and I'm like 'I'm committed to breathing, I committed to being a human being I don't have time to tattoo an 'X' on my forehead or whatever.' It's just not my thing.

RN: Bands get older and they write books, they do solo work and they start their own record labels but I haven't ever heard of someone wanting to open their own coffee shop? Was that something again you always wanted to do or?

K: Ha ha...well my wife and I, probably fifteen, fourteen years ago we met at a little coffee house. She used to work in one and I used to go in and I had a friend that worked there and I'd go in and say hi and we got to know each other you know we'd get along really well from day one. When we first started seeing each other we always talked about how cool it would be to...where we live, we live in a city called Sacramento in California. It's a great city but there's not a lot of...there's little spurts of culture but its kind of conservative and there's not a lot of stuff going on, and you have all these really corporate coffee places and stuff, and we always just said if we ever get enough money we are going to open up our own place. It'll have miss-matched furniture, it will be open late you'll see Punk Rock kids and you'll see Goth kids and you'll see Hippies and it'll be this whole thing, and we

used to talk about it all the time and then we got this opportunity about three years ago, we had a little money saved aside and we just said hey lets do it and right away it caught on. We automatically became the place that all sorts of freaks came to. I mean that in a good way. It was the place you went if you were making the decision you wanted to go to a vegetarian, non-corporate place. Our place was really the only place where we live and the down side...I mean it has been great and it's been real popular but the downside is we just lost our lease with our landlord, because our landlord hates us because of my crazy punk rock history, because everyone hates us because I'm such a trouble maker, you know?!

RN: Even though it's probably never impinged on him in his life!

K: Yeah, so we're losing our lease at the end of August and we're not sure if we're going to have to close our place and reopen and hopefully reopen it next year in another location, but you know it's just something I've always wanted to do. Our place has become this little community hub. People come here and they meet other people and bands have met and musicians have met each other there and it's just a really great place, there's always life going on.

RN: It's the same for me there was like a great café cum bagel bar in my home town and the best thing about it was the fact that a place actually existed where you could grab a coffee and a chat after a gig. It had one of the best pin boards for bands, workshops and stuff that was going on in town and they shut it down when it was doing no harm...it just gave the kids who didn't want to go out to clubs and hang around on the street somewhere to meet for a few more hours, but it either wasn't making enough money, or someone didn't like it so it's gone.

K: We had problems last year with the city, because our place is a real big hangout for a lot of kids and the city would come down and would always be looking around. They were always really suspicious, like something more was going on than kids just having a place to go to and I remember talking to cops and saying 'look, wouldn't you rather have a place where kids are you

know? They're there, they're playing chess or they're on the internet or they're doing something instead of being out on the streets tagging buildings and stuff?' Well then they were like, 'well?' and it comes down to money really...they can't find a way to make money out of kids! Its such a ridiculously stupid concept really I'd rather know that kids that are perceived as trouble makers are in this one place where you can go and see that they're there, you know. So you know it's been an uphill battle, but it's all been great. It's like a labour of love for my wife and I because we just wanted to contribute to where we live and get involved and that was our way of doing it, besides playing music and that kind of stuff. It's been a really cool thing.

RN: Thanks Kevin, that's about it, really...was there anything you would like to mention, any plans for the future apart from those you have already mentioned?

K: Well yeah just that I think we are coming back to Europe with 'Sick of it all in November. I don't know where, we haven't figured out which countries we're playing, but we're also doing some festival stuff...and the new album comes out in August, I shouldn't say a date, I know I'll say it and...

RN: Yeah it's a 'record industry' date!

K: Ha ha...yeah exactly! August 10th was the planned date, but sometime in the fall this year it comes out, it'll be on SideOneDummy records.

END NOTES: Interview: Chris Lever and Steph Jaco. Photos: Steph Jaco. Cheers to Kevin for taking time out to talk, and Karl Demata for hooking us up. [www.7seconds.com](http://www.7seconds.com)



# Plague Mass

It's very rare to receive a demo that actually forces you to sit up, stop what you're doing and take notice. It's rarer still for a new band to have such a tight focus on their sound and message. Apparently this rule doesn't apply to The Plague Mass from Graz, Austria, a band who play highly charged political hardcore/metal with all the force of some pretty pissed off guys. I caught Gerfried, Chris and Schnee for an interview before they head off on tour in Easter Europe in July.

**RN: O.k, first of all, The Plague Mass is made up of members from various other bands, please could you explain the history of how The Plague Mass came to be and the origins of the name? (The name 'The Plague Mass' seems to denote an apocalyptic prophesy of some kind, so I find this very interesting)**

**G:** Well, we all used to be in Pledge Alliance (Maybe the name rings a bell. We've been touring the UK twice.). Chris (guitar, vocals) played bass in Antimani, Schnee (bass, vocals) used to sing for Jan feat. UdSSR and sings and plays guitar for Knötaröt — a two-men-and-a-drum-computer punk band, Bernie (drums) is also in a kinda Refused-esque rock-hardcore band called You Make Me Nervous and I (guitar) used to be in Once Tasted Life. After Pledge Alliance had called it quits for many reasons we formed this band. The name...we ripped off the title of a Diamanda Galas record... (I came up with that name after me and Cyrill (singer of Pledge Alliance) went home from a really impressive Diamanda Galas concert. One of her programs is called "Plague Mass" and I thought that this would be a great name for this new band...Diamanda Galas is an amazing artist check her stuff out!!! — Chris) It's indeed intended to be apocalyptic to some extent... The 'plague mass' is the world that surrounds us. We're all right in the centre of a sick celebration of values and moral laws that keep us from exploring and implementing our true desires. This 'plague' is all-consuming...

**RN: Here in the UK we are lucky to have seen a few bands from Austria touring**

**here regularly (Antimani, Red Lights Flash, Once Tasted Life, etc.) how do you compare the reception/treatment of bands/organisation of gigs in the UK to the way it is done in mainland Europe?**

**G:** I don't wanna generalise things here but there are certainly things that are worse in the UK than they are in mainland Europe...like, you almost always get fed here whereas you have to be really lucky to get decent food at shows in the UK. The same goes for accommodation. However, you can't really compare western mainland Europe to eastern mainland Europe, simply because there's a strong east-west divide, not only in terms of wealth but also because people in the east seem to be more open-

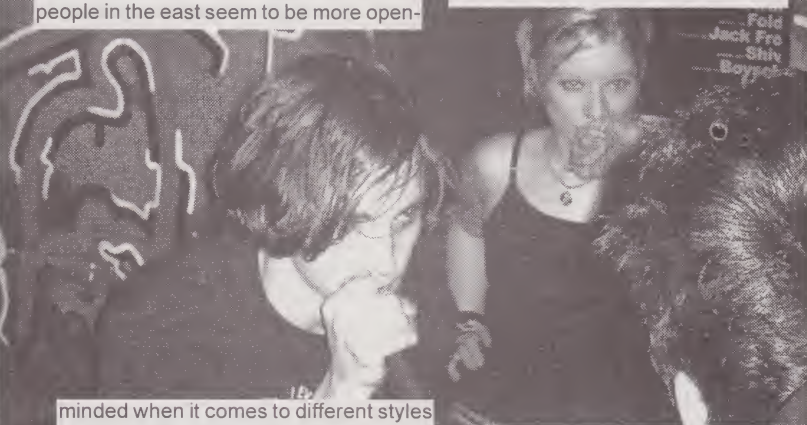
minded when it comes to different styles of music. However, I'd say that there are places in the UK, such as Guildford, where all the gigs we had with our other bands were amazing...no matter if we played emo, ska or brutal metalcore...

**S:** We made very, very positive and really shitty experiences in mainland Europe as well as in the UK. and met great people and assholes here and there.

**RN: Something we have discussed is the place of women within the hardcore/punk scene, for example, I found it very difficult to find people interested in starting a band with a frontwoman as oppose to a frontman. Do you feel that is this is apparent in Austria? Is there something less credible about a band made up of women as a result of the poor**

**representation of women in the scene?**

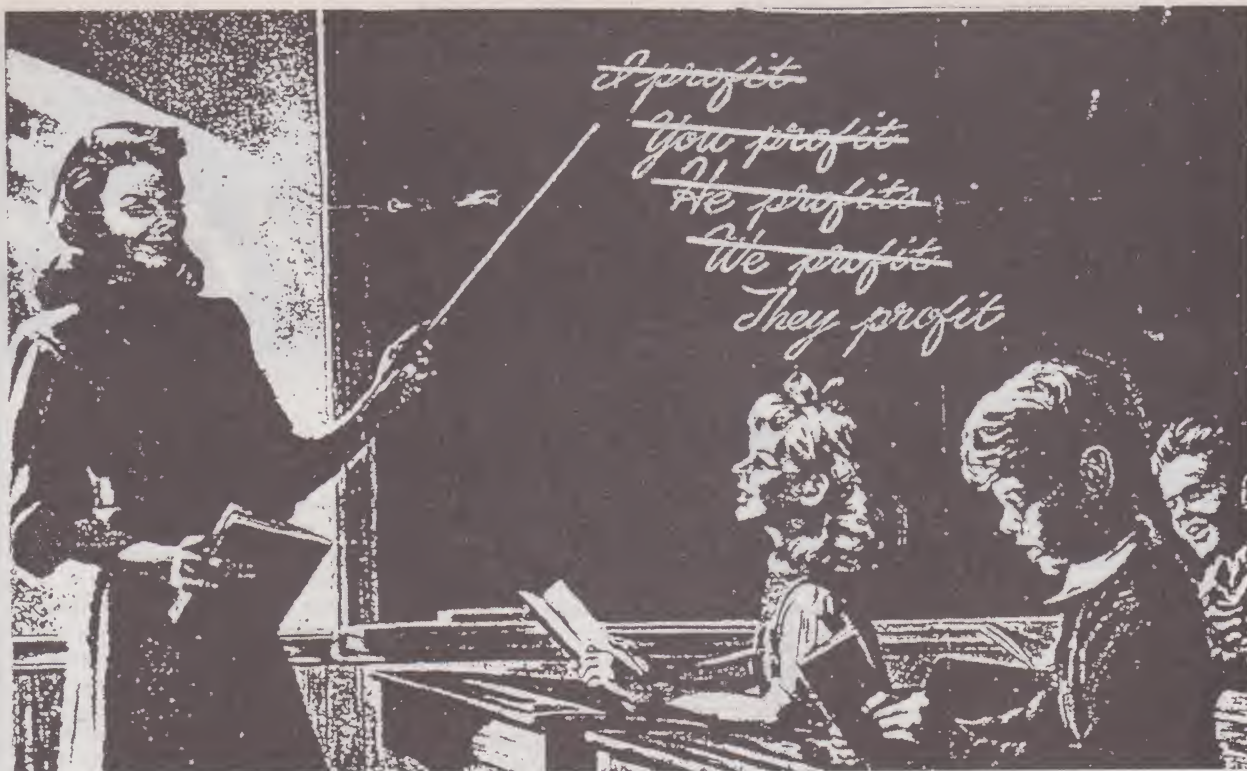
**C:** This was actually one of the main discussing points which led to the splitting up of Pledge Alliance. Some of us were really bored of just playing in male only bands and of moving within this male dominated scene because it made us miss a lot of aspects that could be explored in mixed line-ups. But it's really hard to find female musicians in our area who like to play this kind of music, so, we ended up again as a male only band but we try to support female bands in our area... and we also try to overcome our socialised gender roles. (...which is much more important than looking for women to join the band, I think. If the four of us happen to be four boys and the whole thing—the creative process and everything—works the way it should, it's O.K., I believe, as long as those four boys



don't act like total macho-morons, thus make girls feel uncomfortable at shows etc.—Gerfried)

I think that this problem just shows that all the sexist structures we are facing within our patriarchal society are also reflected in hardcore/punk! I mean almost the whole world is dominated by men and so is the punk community. Most hardcore or punk bands are male only and I think that's mainly because of the stereotype role models that are brought to us from outside the punk community and are reproduced by us, of course... as long as we, socialised as men, are not thinking about our dominant macho behaviour and start to break through these stereotype roles, there won't be more humans





socialised as women actively involved with this scene. I don't want to be in a fucking boys club...that sucks...let's smash gender roles!!!

G: I agree with Chris. In Austria it's just the same as everywhere else. And even if a band is female-fronted there are always guys among the audience who stare at the girl's tits and compare her to this society's standards of beauty/physical appearance instead of comparing her to other male hardcore singers etc., if you know what I mean...

S: The punk and hardcore scene is just a mini-version of western society, both playgrounds created mainly for and by white, middle to upper class males and therefore both are in a very poor condition. There are the same structures of hierarchy, basically the same moral codes. They are burnt into our heads and you can't just get rid of them by colouring your hair and wearing a (dress-code approved) punk/hardcore outfit. It's not that easy and you can get an idea about the fact that it doesn't work at every show where you see the boys in the front performing their macho-farce, the girls in the back watching and looking pretty. I don't think that the "scene" is encouraging women to take actively part in it, not in a way that would be needed to overcome male domination. Those who do play in bands often have to face problems most of their male colleges never have to worry about (people seldom stare at my tits and hardly ever call me a "hot chick" ...) In Vienna there is a group of women called the Phoolan Devi Kollektiv, who face this problem from a feminist point of view. Geri, what's their website? (I don't know but their email is phoolan\_devio\_kollektiv@hotmail.com - Gerfried) Anyways, boys, you don't have to be tough, girls you don't have to be sweet! Be your fucking self! And maybe we should rather try counter-culture instead of sub-

culture?

**RN: In the scene report that you wrote for my fanzine, you said that the number of people turning up to shows is dwindling, why do you think this is? Austria is comparatively small compared to neighbouring European countries, do you find that you are often bypassed by touring bands?**

G: Bypassed?...not really. It's just, like, the same problem promoters face wherever a lot of shows happen. Nobody gives a shit about unknown bands. If you put on band x from y here people just don't care and rather stay at home and watch TV or whatever than coming out to the gigs no matter whether the band is good or not. Some years ago the situation was much better...Some 'local' bands, like Antimani, still draw a decent number of people and, of course, big hardcore bands especially from the States do so as well.

**RN: I understand that some (or all) of you are vegan and involved with anarchism in the form of shoplifting, boycotting corporations, etc. How far do you feel that your personal politics affect your music and do you feel that putting across these kind of messages is equally as important as the way the band sounds?**

S: For me the message is much more important than the sound. I joined the band not because I'm that much into that kind of music (maybe 3 years ago I wouldn't have even thought about playing stuff like that...), but because of the political background. Making music offers a platform to express thoughts, ideas and feelings and that's what we do. Rather than trying to convince somebody with the 'pointed finger', we'd like to make people think by themselves about the issues that are important to us. I have no use for dogmatic ideologies. I want self-

determination for every human and non-human animal. That's it!

G: Punk is always about the message. However, it's the music AND the lyrics/contents through which I express myself. I'm a musician because I love music and I'm interested in 'politics'. Anyway, I'd rather play completely non-political music (if something like that does exist at all...) than 'just' being active politically, if you know what I mean...(Don't get me wrong, I truly appreciate political activism.) We're all vegan but everybody except Schnee sometimes eats vegetarian stuff if we find it in the garbage. I consider myself an anarchist simply because I don't think that anybody is more qualified to have control over my life than I am. I hate bosses. I hate hierarchies.

C: I am doing things in this scene mainly because I love this music and because of the great people you can meet within this community. But this scene sometimes also frustrates me because many people in hc/punk are just scratching the surface of any political content. It makes me sad that lots of people just don't give a fuck... We could make this a much more positive platform for each of us. The message is the stuff we are dealing with, the things that make us angry... for me the message is not dividable from the music!

**RN: You guys are doing a big Eastern European tour this summer, have you ever visited these countries before either as individuals or with your other bands? I know a lot of bands can be put off by these kind of tours because of perhaps not enough money to cover travel, language barriers or long drives, how do you feel you will be received there?**

C: Yes, except for our drummer we all have been to these countries with our former bands like Pledge Alliance, Once Tasted





Life and Antimaniac. We always had great shows there! I think most people from Western Europe are just scared of all the horror stories they hear about eastern countries in mainstream-media, like the bad gangs of thieves from Romania and shit like that...

G: When touring there money is a problem indeed...and it can be totally exhausting. On the other hand it's one of the most exciting things I've ever experienced.

S: I loved most places and I'm looking forward to go on this tour. We will be visiting some countries I haven't been to before and some we've already played in. So, we'll meet friends we made last time and hopefully make some new ones as well.

**RN: I know that Chris is involved with social work, but as for the rest of you, how difficult is it to find 'ethical employment' in Graz, or if you do not work, how hard is it to 'live on nothing' as such? Austria has National Service, which is something that hasn't existed here since the 1960s, so I would be really interested to hear your impressions on the subject?**

S: No one of us lives on nothing (especially because my band-mates have some kind of arms... oops, amps race going on...), but in Austria it's relatively easy to live on very little or even no money, if you know how... you can get good food from dumpsters, you can get almost everything out of shops (one thing I really love about the UK is your big stupid supermarkets...so many entrances, so little staff to watch you sneak out...) without paying. You can save a lot of money

by using things in common. You can get free rides in public means of transport, free cinema, free shows,...whatever. You just have to know how...Doing national service, you can choose between 8 months of military service or 12 months of civil service. Except for Bernie, who, because of his young age, hasn't had the pleasure to serve the state yet, all of us did civil service. It's shitty that the state can legally steal up to one year of your life and you can't do anything about it... except maybe faking disqualification when they are testing your health and skills. I worked with mentally handicapped people and I learned a lot about social marginalisation and hierarchies in working places, about my own pointless fear of people who are "different" and about washing clothes and cooking in large quantities, what was good, but I'd prefer not to be forced to do so, but to make that experiences by my own decision. By the way, what exactly is ethical employment in a capitalistic economical system?

C: If I had to do civil service now, I would do everything to avoid it. I would move to another country....for example.

**RN: This is the 'DIY' themed issue of Rancid News, so I would love to hear any ideas you have on how to incorporate the 'DIY ethic' into day-to-day life, whether it is musically or otherwise.**

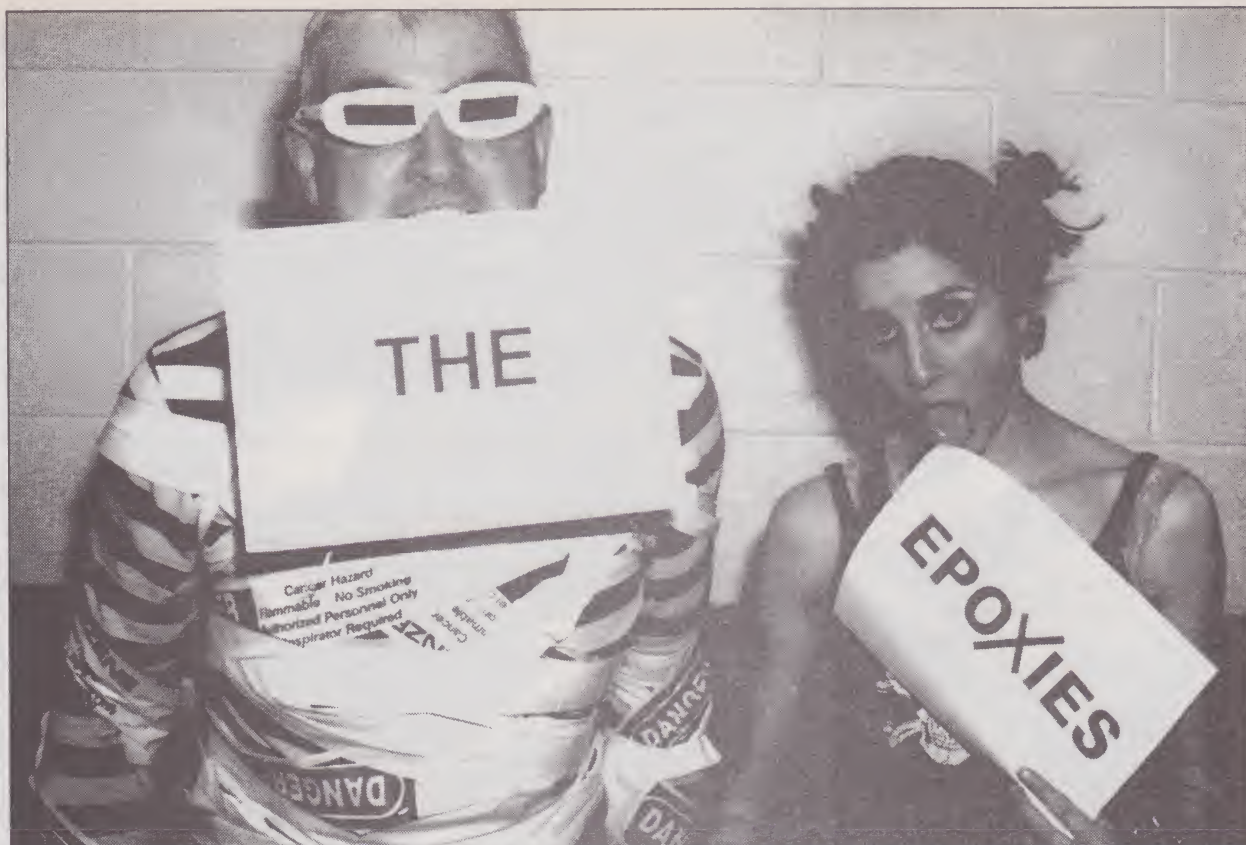
S: I think it's always preferable to do what you can yourself, not just because you reclaim your independence but also because you get rid of the alienation imposed upon us by just consuming stuff

of which we don't really know where it comes from, under which conditions it was produced, who profits from it and so on... Vegetables you've grown in your own garden or on your balcony are not only much cheaper than the ones you get in supermarkets, they are also much tastier and healthier. Self-made soy milk doesn't really mean that much effort and costs hardly anything. There isn't really that much that you can't do yourself. The question is whether you prefer to spend the time and effort it takes to do/produce whatever you need yourself and know what you have or rather work in a job that's pissing you off to get money to buy what somebody else makes you think you need...Of course, these aren't the only options to get what you need... anyway, the less you need to buy the more self-determined your life will be...and the more fun!

G: I don't think it's really necessary to incorporate the D.I.Y. 'ethic' into day-to-day life. It's there already...to some extent. I figured that if you want to get things done you gotta do them yourself because no one else is gonna do them for you. It's as simple as that...In fact, it's not...but what I was gonna say is that if you don't do anything for a living and play in a band that plays a rather unpopular style of music you have to be creative and do whatever you can yourself. By doing so, you improve your skills and get more independent.

**RN: O.k, finally, I read on the website that you intend to release an E.P (?) on Best Foot Forward Records over here, what other plans do you have for**





The Epoxies may be one of the coolest bands in the world. Not only do they play rad music but any band that can get up in front of a crowd dressed almost entirely in duct tape deserves respect, especially when that crowd's a NOFX one, who - let's be honest - aren't exactly renowned for being open minded. This interview was done when the band played Newcastle on the NOFX tour...

RN: I hope you're looking forward to this chat...oh my god that sounded so scripted.

Viz Spectrum: Whatever, that's alright.

RN: I've been revising for exams all week so I'm feeling really excitable and I haven't had much sleep which means I'm probably going a little insane...

R: Well it's good we're all here to freak you out then!

RN: How was last night's gig at the Cooperage? I really wanted to make that one instead of tonight's show but I couldn't get out of Durham.

R: It was a lot of fun, playing shows and venues like this with NOFX is really very new for us and we are used to the smaller clubs and they are kinda more like home, so just getting into a smaller space and getting...You kids are distracting me! I'm trying to sound smart here...but just getting to interact with people before and after and even during for that matter makes a huge difference to me I guess I'm just not used to the barriers and stuff.

RN: Was that a gig you wanted to do or did you get coerced into doing it by those Triple Threat scamps?

R: We didn't want to do it at all! We don't like that guy Dan! This is all very sarcastic by the way.

V: Did you guys have the same experience I did with that show...it's actually scarier than the giant shows in a way, because we've been kinda gotten used to the...

FM Static: The distance....

V: ...The barrier and the distance. At the small show I was actually more nervous than playing to five thousand.

F: I guess in a way I did, yeah, now that you mention it. I mean I wasn't nervous in any sort of way like that, but I felt it a little more.

V: But yeah I felt it was a little more intimidating, kinda because it was like...

F: And part of it was because we were the main attraction?

V: Yeah.

F: Which meant like if we sucked the whole evening was ruined, for everybody.

V: Pretty much, yeah.

F: If we sucked tonight it doesn't matter because nobodies here to see us.

V: Nobody gives a fuck. Yeah, exactly and there's those security guards that are going to save us from being killed.

R: What was the question that we just didn't answer for you?

RN: What question, you answered it a treat! You said on your website you didn't expect everybody wearing a NOFX t-shirt to be into your band, how have the kids taken to you on this tour?

V: Well I would say that statement's been born out by our experiences.

R: Not all of them seem to like us.

V: Not all of them like us, but...a lot of them like us, you know?

R: Yeah. It's a good mix, some kids have been really, really great, some people just stare and don't quite know what to make of it and then there's the...

V: And some of them call us faggots!

R: Yeah, some of them flip us off and yell obscenities, but you know I'm kinda bored of the same old obscenities. I'm looking forward to something new and creative.

V: They should have some new things to call us in Germany.

F: I'm looking forward to that.

RN: The thing is I think they're going to welcome you with open arms in Germany.

V: I think they might.

RN: Yeah.

V: I think they might be a little friendlier there, but not that it has been unfriendly necessarily, but a contingency of unfriendliness.

R: There's been some great faces in the crowd, you can pick them out and they're so excited and they're just waving their arms around and it's all worth it.

F: Kinda the whole idea with the 'Fat [Wreck Chords]' thing is that we're exposing ourselves almost entirely to people who haven't heard us before, entirely new people and a lot of people, there's some head-scratching going on for sure, and some of them get it and some of them don't.

RN: You see I've always taken the opinion that if you're a true NOFX fan you're probably going to be a fan of the label and what Mike likes, so you should respect the fact that he's going to use an opportunity like this to turn people onto newer bands?

V: I think that's for sure...like some of the kids out there are lending us an ear that they might not, just because they respect Mike.

F: People love Mike. It's very surprising it's like...

V: He's like Jesus to a lot of kids.

F: I had no idea!

RN: I was going to end on this but it's the same for me. I've had this chat with my friends in the pub before, and often wondered...if you ever found the chance to talk to him do you say something, do you say hi, or do you risk finding out that he might just be a meanie and have all your dreams shattered? What do you do?

R: With Mike? Well shoot, he came to one of the first San Francisco shows of our US tour. He and Erin showed up and saw us play and





approached us and were telling us how great they thought we were and I of course have known of NOFX for years of course and I've listened to them and at that point I was just meeting a fan and I just happened to know who this fan was and they were very supportive and they've been very supportive since then so, it's especially interesting on this tour; seeing the kids going up to the bus when the bus pulls up and seeing what he is really like, because we just met him as a regular guy.

F: He's very nice though.

V: I think the thing is he's yeah a totally nice, cool interesting guy, which is fun to talk to and fun to hang out with, you know. Of course a lot of people's experience has varied because he's got so many people coming at him all the time.

RN: Well that's kind of what I meant and the test arose earlier on...he walked past, and I was stood there for a minute or so musing over whether or not to talk to him or to leave him in peace. I chose the latter.

V: He's certainly going to be friendly to you; he's not going to be a jerk.

R: Yeah.

RN: Is it true that he doesn't like to come over to the UK too much because he's still worried he's going to get gobbled on at every show?

V: I have no idea.

R: I don't either, I know that he had mentioned ten years ago that he got attacked and I think I noticed during one set someone threw something, and he said hey that's not cool, but I don't know.

V: It was a CD that they wanted him to hear! I actually picked it up after the show and there was a note, 'Dear Fat Mike, this is my band, I love you guys so much yada, yada, yada, P.S we usually have covers and art work and stuff,' and it's just a self-burned CD...

R: You should leave that in the interview so it will go into print and they will see that we found it and they will be so disappointed.

V: Everything I hear from him he seems to be having a ball. He's selling out every fucking show I think he's having a good time...making millions of dollars

RN: Back to the main event though, what is it like being asked questions about your new record when it actually came out a while ago on Dirtnap?

V: We haven't been asked that many questions about it actually, we have been asked questions about Fat, and the Rock Against Bush comp, and how we are enjoying Britain and that sort of thing.

R: Well in terms of that we know when it came out and we also know that it has been hard to find here and it's new to people over here so we can certainly respect that.

RN: I was going to say, it picked up quite a cult like status in the States, but I've never heard of you in the UK before, I don't think many people have.

V: We don't get that much distribution here.

F: Nor any way for people to hear of us, even if it was distributed, we are not playing shows and we don't have any kind of organisation behind us, so the record stores aren't able to pick it up, you now? I think what we're doing makes a lot of sense intuitively to people in our neck of the woods and just a lot of people in

America and I think we maybe have to go and show everybody else, you know, but we are a really hard working band and we tour the States a lot and that's a big reason why we sold so many records there.

V: Three US tours in a year you know. The US is big, much bigger than this place, that's almost half the year.

F: Yeah, we have spent half the last year on tour. So I imagine if we put that kind of effort in here it would be about the same, but it's nice that we get a leg up on that by getting better distribution and promotion and that kind of thing.

RN: Which leads perfectly onto my next question...why sign to Fat?

V: That's basically it you know, we love Dirtnap and we love Ken. He's got great taste in music for great bands, and he's treated us really well, but Fat just has better resources as far as promotion and distribution and that kinda thing...

R: And good people.

V: And really good people, as far as we can tell Fat has an amazing reputation. Everyone we have ever talked to has told us they have taken wonderful care of their bands, and it's an

People were upset, they were like 'why are you fucking off Dirtnap, why are you blowing off this cool, small label, to go with this big major thing?'

R: A major independent!

F: Yeah, it's not like that. He's totally happy. R: Yeah he's really excited about it.

V: Yeah because this is going to help him out, he won't have to do any work and hopefully he will be able to sell a lot more records and a lot of people, you know if we do well that brings attention back to him and all his other great bands, you know.

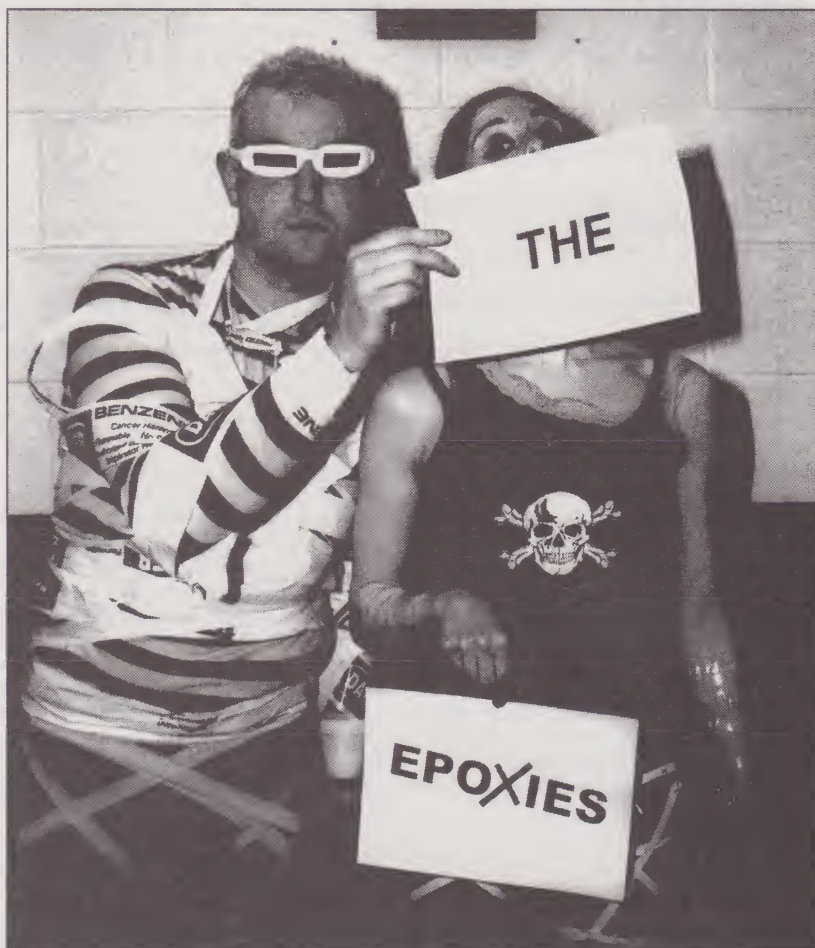
R: And in light of that dirtnapecs.com. You should check out Dirtnap bands they really are really good.

F: Expand the mind perhaps!

R: They have The Exploding Hearts, The Spits, The Briefs, and so many more great bands to check out.

RN: You said you got labelled after the first full length came out...what kind of labels where being thrown around that release?

F: I guess the thing I always hear is 'an eighties band' which is pretty untrue, but the thing is when people think 'eighties band' they think 'Wham' or 'A-ha' or something like that, which is not what we are doing at all, you know? It



opportunity - again - to put us in front of all these ears that probably wouldn't hear it.

F: It also helps Dirtnap out a lot, because the way it all worked out is that Ken is still going to get something out of the European distribution, so it's kind of like a good deal for everyone.

seems like the influences we are taking with us are like '76 to '81, and you know, we're just a punk band...with synthesisers, but that's kind of all there is to it as far as that goes.





RN: You said you don't like to keep yourself labelled for too long, what kinda sticker are you hoping to get from the next full length?

R: I'm not going to worry about it.

F: 'Geniuses.'

V: How about 'Incredibly Wealthy Geniuses.'

RN: Or they might dumbfound you all and put little stickers on the record saying 'As seen with NOFX!'

R: That's what we were planning on titling it actually!

\*\*laughter\*\*

RN: Ok what's more important the music, or the ideology?

F: What is more important the actual music or the ideology behind it?

V: The music, there's no contest!

RN: Is it a creative process or a mechanical process?

F: Both, but mostly...well, I don't know, the creative process is more important but the mechanical process is more time consuming.

V: We run it all through a computer to make sure it checks out mathematically.

\*\*laughter\*\*

RN: Like the one they used on the Simpsons that was designed by NASA?

F: Yeah, we're trying to get L.P. striker to be our new manager.

RN: How much electrical tape do you get through on tour?

F: Well, do you want to see the bag?

R: It's right behind you.

F: I think we brought about fifteen rolls for this tour, which may or may not prove to be overkill...there's a long way to go.

RN: Is there anything duck tape can't fix?

F: A boat! That wouldn't work.

RN: Its pretty standard duty for any touring band I suppose, so you might as well rejoice in its splendour?

F: Yeah, there are about twenty different colours of duck tape...I was going to say a broken heart, but I'm not sure that's true,

R: Awww!

RN: That would make a brilliant cover for an Epoxies record - a heart with a little bit of pink duck tape over it. I haven't covered any Intellectual Property on my law degree yet so

I'm not 100% sure whether I can sue you or not if you steal my idea, but I wouldn't anyway. Viz, has the world reaped the benefits of any of your inventions yet?

V: Entertainment wise, I think maybe a little bit.

F: Which seems like more than enough for the world considering all it's done for us.

RN: Did you get told you weren't allowed to bring the bubble machine with you?

F: No we did bring the bubble machine with us...

V: It didn't last, it was very fragile.

RN: I heard it was lethal.

R: It's dead already?

V: No the original bubble machine. People did beg us to not use it, after the first couple of minutes because it was an assault bubble machine.

F: It was more or less as though we were holding people down and pouring dish soap into their eyes...which for some reason they objected to.

RN: Is there anything you're working on at the minute?

F: Do you want us to sing something?

RN: No, I was just wondering if this tour's made you realise there's something missing in your lives that need's to be invented?

F: Yeah there are things missing, yeah there are projects in the works definitely.

RN: Like a duct tape dispenser...that's gonna look after your teeth in the long run?

F: I don't think we should give away anything...it seems as if we had something we were working on the other night, some great idea, I don't know.

V: Ahh crap, you're right we did have a good idea the other night, but we were too drunk to remember it.

RN: You see, that's why you need to collect all the interviews to remind you.

F: Maybe next time we'll have beards and a beaded fringe and we'll play sitting down.

R: That's going to be a real challenge for me to grow a beard!

F: You could wear a Stevie Nick's type floaty dress and tree dance while we play.

\*\*laughter\*\*

F: Stilts I would like to do, that's one thing I would like to do!

\*\*laughter\*\*laughter\*\*

RN: It's been done before.

F: Who?

RN: Marilyn Manson...he had some huge stilts but I suppose you could just have little six foot ones.

F: Seems like a far enough distance to fall to make it exciting for everyone.

RN: Any closing comments, what can we look forward to in the future?

F: Well we've got the album coming out at an unspecified time on Fat, and mostly I think everyone's looking forward to getting done with that and getting back to Europe...seeing what kind of damage we have done in the first tour.

RN: And back to ruling the roost again...back to it being your show?

F: Well you know after the NOFX stretch we're going to be touring Germany for twenty days by ourselves, and I think we are all kind of looking forward to that because it's a little more our element.

RN: And then you can come back to the UK now you've paved the way for it?

V: I've had a ball.

F: Yeah that's it hopefully next time it'll be...

V: Right, as long as we can come over here and play all these weird gigs where we don't understand what's going on.

RN: Have you been to Scotland yet?

F: No, that's my ancestral homeland and I want to go.

RN: If we're talking language barriers it's a shot in the dark worse than Geordie up there!

F: The accent?

RN: I think that's probably going to be the worse thing you'll encounter on a UK tour!

END NOTES: Interview/ Photos: Chris Lever. I'd just like to say thanks to the Epoxies for having me, especially while we waited for Weibke to turn up with my tape recorder (as with all long stories it's better not to ask). The Epoxies self titled debut serving is now available from Fat Wreck Chords [theepoxies.com//fatwreck.com](http://theepoxies.com//fatwreck.com)





# FAT MIKE

RN: Ok question that I was thinking of...  
Fat Mike: So Rancid News? Did you call it that just because you liked Rancid so much?

RN: Oh not that question. No. Umm when I started it, when I was like 15 or 16 I thought it was gonna be this current affairs website thing - which was a very bad idea - hence the news, and then I knew I'd never be able to update it cause I didn't have a computer, and was at school. But anyhow I then decided to do it as a music thing, and all my friends told me it was a really bad idea but I didn't listen to any of them, and ended up with a really stupid name!

FM: And now everyone asks you why your zine's called that?

RN: Yeah, including Rancid.

FM: What'd they make of it?

RN: They were disappointed when they're realised it wasn't a Rancid fanzine. I should have probably lied and told them that it was...

FM: In the news today: Tim Armstrong meets a new wife! Ok, all right lets go.

RN: Do you still get shoes thrown at you?

FM: Yeah. Sometimes.

RN: Do you still get spat on in this country?

FM: Actually the only time we got spat on majorley was in Dublin.

RN: Oh, so the spitting thing was a lie then for not coming to England?

FM: Oh no, we got spit on. It was London actually, we didn't not come to England, it was London. It was London where people specifically spat on us. But I don't remember being spat on once at Brixton Academy. But maybe that's because it's too big and they can't reach the stage. You really can't play Brixton Academy and have it sound too good either. It's just too big, but we had a pretty good time.

RN: Did you think about playing the Astoria two times?

FM: No. I mean we played Manchester twice, but that was a 2,000 seater. You'd have to play the Astoria three nights to make up for one Brixton night.

RN: How did you get involved in doing stuff with PETA?

FM: [in faux cockney accent] I don't know. Through Good Riddance because they were doing stuff with them, and they just called me. And though I'm not a vegetarian, I would like to be, but I eat fish and... I don't eat beef, I don't eat any mammals. Anyway... So I like what they're doing, but I'm not really concerned with PETA right now because we have bigger problems in the world, that people should be concentrating on.

RN: Is that a hint to ask about Punkvoter?  
FM: No!

RN: I think I was gonna ask about it anyway. Have you heard many of the criticisms aimed at Punkvoter?

FM: Not really. I've heard some, but they're all dumb.

RN: Ok, then probably mine're dumb as well. But if you'd spend the equivalent amount of energy on promoting alternatives to voting, do you think you'd have made more of an impact?

FM: Alternatives?

RN: Like direct action...

FM: Nah, I think that's bollocks. I think that the world's in serious trouble because of George Bush, and I think that it's every American's duty to get him out of office. You know, whether or not you like the US political system, George Bush is an anomaly, he is a ... He is the worst President ever, and he has to be stopped. So alternative types of protest or government are fine, but now is the exact wrong time to be discussing them.

RN: So Al Gore would have been an improvement?

FM: Of course! An incredibly different huge improvement, I mean do you have any idea what George Bush is doing, do you know he's taking the environment controls back

## OF NOFX



30 years, with the EPA standards going back 30 years. He started a war with Iraq, for no fucking reason. Al Gore would never have started a war with Iraq.

RN: You think?

FM: What do you mean think? Everybody was against it. It makes no sense...

RN: But I mean the Clinton administration dropped bombs daily on Iraq.

FM: That's got nothing to do with it. Clinton dropped a lot of bombs on Iraq. He kept them... he kept them a poor and castrated country, which may not be good, but what he's doing now, is uniting the entire Muslim world against the Western world. He's turning the United States into a country, which was kind of well liked, into a country that is despised by everybody now. And he's killing tens of thousands of people. When Clinton was dropping bombs, he was dropping bombs on civilians, he was dropping them on military posts, and radar, and outside of Baghdad. There's a huge difference. And I'm not saying that Clinton was a good President concerning foreign policy but I'm saying that the differences between Bush and between Al Gore are astronomical.

RN: Do you not worry... I can't see how he can win another election with Abu Gharib, and...

FM: He could cheat again. And what if he found Osama Bin Laden in October.

RN: Would that make a difference?

FM: Yeah, American's are not too smart.

RN: I mean my point was do you not think that you'll have a similar thing to when Clinton was elected in '92 by a lot of young people and then turned jaded because Clinton was just as bad as Bush Snr.

FM: Clinton was a lot better than Bush Snr. in his domestic policies. In his foreign policies he was not so good. But still he was a diplomat, and he knew how to talk to people in other countries. And yeah sure he bombed Sudan, a pharmaceutical factory in Sudan, he did some crappy stuff. America's always going to be doing crappy stuff, along with Britain, who do a lot of crappy stuff too. But I'm a realist, the whole reason that I got into politics now is because I'm not a dreamer, and I don't believe that the Green party candidate's gonna win, and there are certain things that I don't think that we can achieve, now. In a community you can achieve a lot of good things, but on a huge world wide basis with all the corporations. So I think it's very important to get a regime change in our country. And people who don't think that there's a big difference between Democrats and Republicans are generally right, but not in this case. George Bush does not care about the world, or Americans. I think he's a sociopath. I mean he fucking killed 152 people in Texas. He executed... that's more than every other state in America combined. He does not care about people, he's a sociopath.

RN: What do you think of Nader running again?

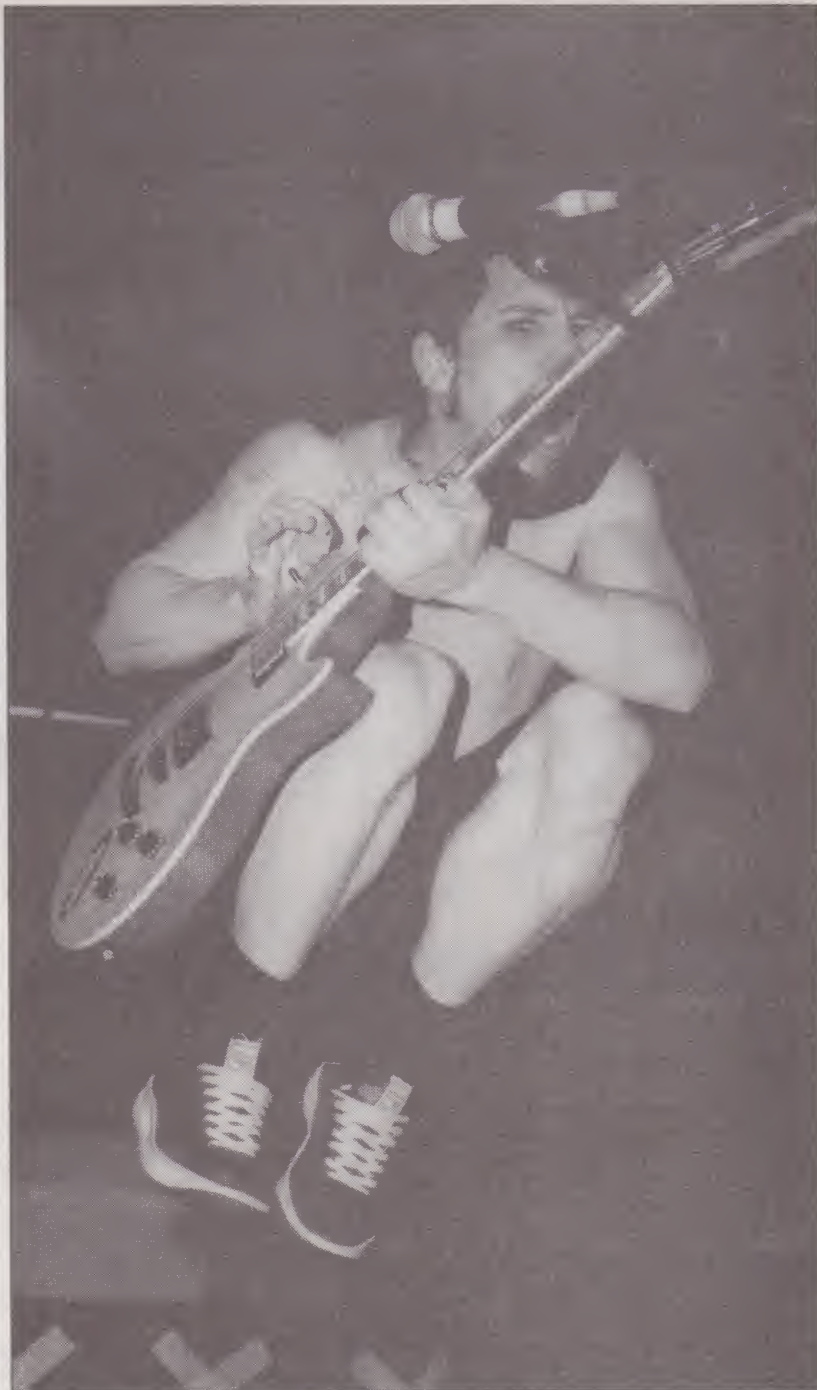
FM: I think he's a fucking asshole, and I think he should get out. He used to be a hero to me, and now... if he stays in the elections and if he again is the reason that George Bush wins then I think he is the enemy of the people of the world.

RN: Do you think you can really blame Nader...

FM: Yes!

RN: You don't think it was the Supreme Court, or Jeb Bush...

FM: You can blame all those people, but including Nader, because Nader... I don't know whether this is kind of our there for the UK, and I don't want to be explaining the whole



American electoral system, but Nader needed 5% of the vote [to get federal funding in the 2004 elections]. He did not need to go and fucking campaign in Florida, or Oregon, or Washington, or any other of the swing states. When he first got into the election he said that he wouldn't go and campaign in the states that might go to the Republicans, but he did anyway. He lied to Michael Moore, and to a lot of his supporters. And if he didn't go to Florida the election would have been different. So he's a fucking liar, asshole!

RN: I always thought that Oregon and Washington were firmly left cause of Eugene, Portland and Seattle or whatever.

FM: Yeah it is. The Republican party took out ads for Nader in Oregon, that's how close it was. Oregon was won by I think 7,000 people and Nader got 70,000 votes. So...

RN: If you were sick always being asked the same questions before, were you not setting

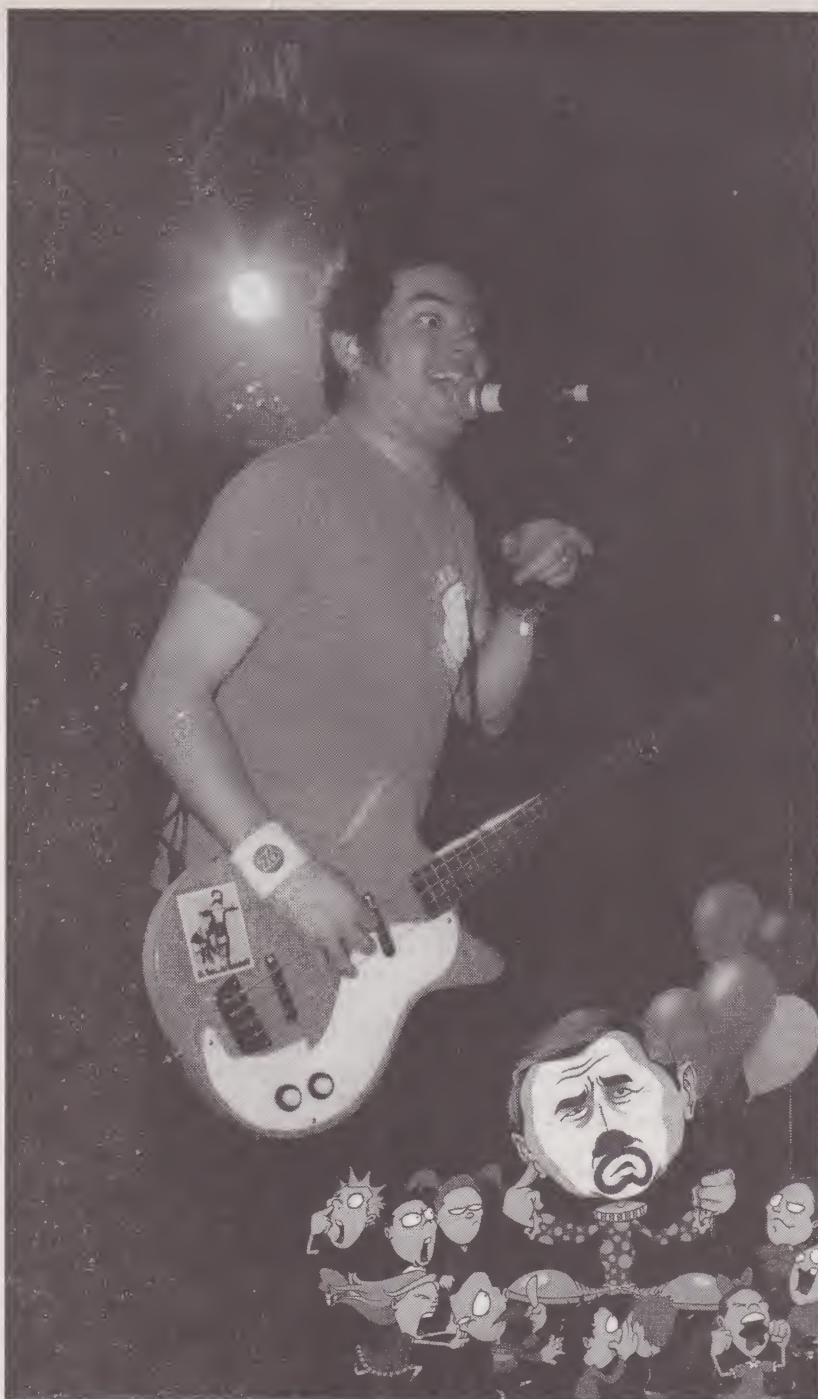
yourself up with re-starting doing interviews for the Punkvoter thing?

FM: I don't care. I get the same questions now. Now, I've been getting to do interviews on every major commercial alternative radio station in the United States, with 2 to 300,000 listeners a pop. I've been interviewed in Rolling Stones, I've been on CNN. I'm getting in every major magazine in the US because I haven't done interviews for eight years, and now it matters. So now I'm using mainstream media, and punk rock media, for my political agenda. So I don't care whether the questions are the same, I'm getting my message out. And I'm accomplishing my goal, which is to get a few hundred thousands kids out there to vote, that otherwise wouldn't have.

RN: Do you worry about being considered as a leader in the punk scene, or being portrayed in that manner by the likes of CNN?

FM: Well they can portray it however they want. I mean I'm a fucking drug using,





alcoholic, you know? I wear ... I mean my heart's on my sleeve, I'm not a fucking politician, I'm not a political leader... Kids can say whatever they want, but I'm here to have fun. And I said, you know what, I'm going to dedicate this next year of my life to maybe making the world a better place, and I have been trying with PETA, and I do, do socially conscious things. But it doesn't bother me what people say, I give a fuck.

RN: Are you still supporting things like Food Not Bombs?

FM: Yeah.

RN: How did you get started with that?

FM: Actually it's funny, I met a guy from Food Not Bombs, one of the head guys, and they're a bunch of stinkin' hippies I'll tell ya. I mean the shit they worry about, is amazing to me, you know? They're not... none of those people look at the big picture. Like they get some free bread for hobos, which is nice, and I give them a few thousand bucks to help 'em out. But

jesus christ if you're gonna put your energy to something more important.

RN: Because were they not the kids you were complaining about in your peace punk songs?

FM: Oh yeah. I mean I didn't know until I met 'em. I just met one guy this year, and really he was just a stinking hippie.

RN: Did you get any flax for playing Clear Channel last year?

FM: Nah. I mean you've got a play, where you've gotta play. We took Clear Channel's money. I mean Clear Channel is a terrible corporation but you cannot do a US tour without playing a Clear Channel venue. It's next to impossible. If I was president though the first thing that I'd do would be to get rid of Clear Channel. But I don't like reading Spin magazine either, but if they're wanting to do a write up on something about Punkvoter then they can go for it. And we played a Clear Channel venue, and we played the 'Idiot Son Of an Asshole', and we did the Rock Against

Bush Tour, so good for us. We just cheated them.

RN: You said in Punk Planet last year that you thought that interviews were a way to change people's minds, so are you gonna keep doing them after this November?

FM: Not really. I'm going to slip back into my old ways. We're going to keep Punkvoter going but ... I think we can do a lot of really good work. I think seriously this is the most united that the punk rock scene has ever been, so I think we're doing some important work. But my personal crusade is to ruin George Bush, after that, we'll keep Punkvoter going but I won't be the leader.

RN: Is there a grand plan then for after November...

FM: Well the grand plan is get a few hundred thousand voters to vote as a bloc so... And we already have a representative in DC. We have a guy who's going to be able to go to offices, and talk to politicians, and say, 'Hey, this is one of our concerns', and maybe make some differences that I really care about like prison reform, and humane drug laws.

RN: Are you going to be putting any focus on local elections after November?

FM: Yeah sure, I mean we are right now. We're actually supporting Jesse Micheals, not Jesse Micheals, Jesse Luscious, from the Frisk. He's running for City Council in Berkeley, and we gave him campaign contributions, and we're helping him out so...

RN: I'm not actually sure whether you're going to answer this, but what was your problem with Kill Rock Stars, and Kathleen Hannah specifically?

FM: I didn't talk any shit about Kill Rocks Stars.

RN: Well the song was called Kill Rock Stars.

FM: Ok right. Ok, well... NOFX gave Bikini Kill a show in Hawaii, we were there together and they had a night off, and they wanted to play. And we said sure, and we paid 'em six-hundred bucks, and the crowd didn't like 'em. But it's a NOFX crowd, it's no surprise. But after the show I went up to Kathleen Hannah, and she was reading a magazine, and I said, 'Hey good show, sorry the audience were kind of dicks to you, but good show'. And she looked at me, and then just went back to reading, and didn't say one fucking word. She was just a told asshole to me, and I'd been nothing but polite, so I wrote a song about her. She's one of those feminists that really hates men for no reason and she treated me like a fucking ass for no reason. I've always... I mean I'm polite to everybody. But Kill Rock Stars was just the name of the song, because 'Kill Rocks Stars, how ironic...' because you're the fucking queen of Rock Stars. A lot of people say ... Just because she's a feminist doesn't mean she's an OK person, you can be a bitch and be a feminist!

RN: [slightly stunned silence]

FM: I mean I'm against rape too... There's probably nothing we don't have in common, except that I'm not an asshole, and she is. I'm sure our political beliefs are exactly the same, but because I'm from Southern California, in a punk band, that draws a lot of guys, she has a problem with me.

[For the record everyone at RN likes/ loves Kathleen Hannah. Personally I like Bikini Kill more than Le Tigre, but all the same I think Hannah's rad.]





RN: Have you ever watched 'Heavy Metal Parking Lot'?

FM: Yeah.

RN: So if someone did the equivalent to a NOFX crowd what do you think they'd say or do?

FM: Ah... I don't know! They wouldn't be that bad. I think our crowd's alright actually. We actually have a more older crowd than people give us credit for. We do not have a Good Charlotte crowd, or a New Found Glory crowd. We have some kids, but in the States for sure we have... I mean we played a 21 and older show in Seattle and sold out to 1,600 people, so... Plenty of adults like us too.

RN: Are you surprised by how long you've lasted?

FM: Yeah, it's weird.

RN: Why do you reckon it is?

FM: I don't know. I think we're pretty good, and I think we're definitely the most honest punk rock band around, and I think kids, they know that about us. They know that we don't have an image, and we don't bullshit them, and uhh... We're not trying to impress them either.

RN: Do you ever worry that Punk In Drublic and ...Thanks for All The Shoes overshadows some of the stuff you do?

FM: No, I don't think so. Like I hear different stuff all the time. I've heard 'Heavy Petting Zoo' is people's favourite, and it's not mine for sure. I like 'So Long and Thanks For All The Shoes' the best. But I like the new one a lot too. I like 'War On Errorism'. Like I think my favourite NOFX song is 'The Separation of Church and Skate'. And... I don't know, I don't think I'm crazy, but I think I've kept our quality pretty high, where a lot of other bands seem to get worse and worse. I think that's pretty fair isn't it?

RN: I guess without naming names, you're the only band that I'm still listening to out of all the SoCal bands I was listening to when it was big.

FM: What kind of like [whispering] xxx xxxxxxxx, xxxxxx, xxxxxxxx...

RN: You know the Dictaphone will pick that up it's pretty good.

FM: [laughs] You can't print that!

RN: I definitely agree with you about the name-sake of this zine... Oh wait I'm gonna have to edit that out too aren't I.

FM: [laughs]

RN: Yeah, their new record wasn't good. Actually on another topic, where'd the idea for the 'Decline' come from.

FM: The Subhumans. The Subhumans, cradle and the grave. But that was fifteen years old. I think you can rip something off after fifteen years.

RN: Did everyone think you were crazy doing it?

FM: Nah. I mean it was crazy doing it. It took me about six months to write it, and then about a month to record it.

RN: Did you not do the normal three take thing.

FM: Well you know we do a lot of first takes you know. (laughs) But that song took a really long time, and then after it was done, and mixed and almost pressed, I stopped it and said, 'Fuck it'. And put the keyboards in at the end. But I think it needed it, it added a lot.

RN: Have you ever played the full song?

FM: No, but I tell you one thing, before we're done we will do!

RN: Does it ever bother you Fat Wreck being put into a pigeon of what the Fat sound is?

FM: Well anyone who says that is just not paying attention to what we're doing now. You know? Like we just signed the Epoxies. We signed Against Me!, Anti-Flag, The Lawrence Arms... Those are not.. they're not typical Fat bands... Dillinger Four. Yeah, maybe, for years, we had a 'Fat Sound', but it's gone, it's been gone for like five or six years. Or maybe not gone, but certainly spread out a lot more.

RN: Was it a conscious decision?

FM: Not conscious, but originally I did concentrate on fast melodic punk bands. And I just started signing bands that I still like... I mean my favourite band on Fat right now - and I really shouldn't be saying this - is Against

Me! I love them, and they're totally different, but I think that they write good songs.

RN: Are you gonna see them play Europe?

FM: Yeah, we're gonna surprise them tomorrow in Bonne.

RN: Even when you started Fat though we had some different sounds with like...

FM: Yeah I mean we had Propagandhi, Tilt, Goober Patrol, Sick Of It All. We never had a sound, but the main bands, No Use, Lagwagon, NOFX, Strung Out, they were all in the same, or similar vein.

RN: You know you have 'Medio-core' on the new record, do you really think that most of the new bands at the moment are terrible?

FM: Oh yeah. I'm not talking about every band, but a lot of big, major label bands all sound the same to me, and I think that's what major labels look for, they look for the most polished same sounding band. Everyone uses the same guitar amps, the same producers, and I think it's garbage.

RN: What do you think of the major labels going after the punk bands again, like AFI signing, Rancid signing?

FM: Well, I think that Rancid made a big mistake by signing to major, but only because they already had their hayday in the sun years ago. They had a platinum record, and it's not going happen again. I think that smaller bands that go to majors... I think it's fine. I mean I don't care. Like Against Me! have tons of major label offers right now. Like million dollar offers. I don't know what they're going to do... Rise Against went to a major. I'm not happy about it, but I think that it's valid decision, because they haven't had that million seller.

RN: Ok, do you have anything else you want to add?

FM: Check out the Rock Against Bush Comp. The more you buy, the more we'll have to fuck Bush up.



# CUT THE SHIT

So as always happens when we wanna interview a band we don't prepare anything even though we knew we should really come at least with some sort of idea of what we want to ask, and hell, maybe even show up slightly before doors so that we can catch an interview before they go on stage. Thankfully the band are very nice people who were happy to talk to us even though we're totally useless at organising ourselves.

RN: Generic first question, how's the tour been going?

Erick: Its been pretty good. Urgh, all the mishaps and all. Within the first week the van got broken into, in Handleburg Germany, a nice touristy place and they stole all the The Rites money. Matt's passport, Matt's plane ticket home, which he still doesn't have, most of his clothes and his bag. So its had its ups and downs but all the shows have been great so far.

Paul: Yeah in terms of like turn out, support and everything we've been having an amazing time, its been a lot of fun, but in terms of personal shit amongst the bands its been a fucking nightmare. And like Andrew cut himself open real bad with a bottle in Belgium and we had to get him stitched up in the emergency room, and now those stitches just opened up tonight. So we had to go back to the emergency room. Erick: and I had the flu and my fevers coming back.

Paul: It's just been real... like what a week already? It feels like its been a month. Its like, 'Oh my god, its been sooo crazy but I mean...

Erick: It's cool, though, you know.

Paul: This tours gonna build character you know.

Erick: Yeah. Exactly.

RN: At least you get free health care over here.

Paul: Yeah, I guess that will work for him, hopefully. He's got a \$80 bill coming for him from some doctor in Belgium so that would be real cool if this was free.

RN: I thought Belgium was free as well.

Paul: Ah, that means he's probably paying for it today as well. They're a bunch of jerks over there. (laughs)

RN: What's wrong with Belgium?

Erick: Nothing.

Paul: No, no they're cool.

RN: They've got a pretty good hardcore scene.

Erick: Yeah we played a bunch of shows there with Dead Stop, that band's amazing. They came over to the States just on vacation, three out of four of them, and we let them stay with us in Boston and hung out and stuff so we already previously knew those guys. We were really siked about

seeing them and playing with them and stuff so that was a lot of fun.

RN: Have you heard of Justice?

Erick: No, we haven't actually.

RN: I think they've got Dead Stop members?

Erick: Yeah we kept seeing their stickers everywhere!

Paul: I think they're doing a tour with Mental. That should be cool.

Erick: Do they [Justice] have anything out?

RN: They've got their demo, but they've got an MCD coming out on Dead and Gone I think at some point.

Erick: Yeah, I'm looking forward to hearing it.

RN: questions... Yeah you guys are from Boston, whats it like.

Paul: Well it should be getting better. The one tough thing about Boston is there's no place to play. All the basements are getting shut down so you know all the DIY shows you know.

RN [I would like to point out Alan asked this question ^^ -edd]: Cos you guys are like on Equal Vision, it is Equal Vision in Boston isn't it?

Erick: Err, no, Bridge Nine

RN: Where are Equal Vision.

RN: They're in New Jersey somewhere...

Paul: Yeah New York or something.

Erick: So 1999 mann. (laughs) I mean Boston's great for bands. It has a pretty punk history to it. It's just tough getting venues going. There's one main venue and it costs \$10 to get in. It's pretty steep but this place called Regeneration is opening back up again and it's going to be a tattoo shop, record shop and also a venues. That should be done by the end of the summer.

Paul: Hopefully it will be reopen in time for us to play our last show.

RN: Do you have the problem in Boston of Clear Channel and all that kinda crap.

Paul: No, well not really at least. There have been instances where they have tried to extend up there. You know like flex their muscles? But Philadelphia is the town for that. That town is just doomed in terms of that. (laughs) I think they must just like to fuck with hardcore kids. I don't know, maybe they don't have anything better to do. They



fuck up the Philly hardcore, constantly, I don't know why. Its not really like that in Boston necessarily.

Erick: There are a couple of clubs. Like the Access they have punk shows.. The Unseen has the bigger punk acts.

Paul: The bigger problem for Boston is college kids. I mean in terms of everything all the colleges are taking over the City. Just literally. Like BU [Boston University] bulldozed the Rat which was the one historic punk venue of Boston because they needed more space. And...

Erick: That's just the story of Boston. Colleges own the entire City.



Paul: its like a metaphor for the entire city.  
 Erick: The college needs something a local spot will get bulldozed.  
 RN: Is it very much the rich and the poor?  
 Erick: Oh its all rich in Boston (laughs). I've noticed it over the years, I've lived in Boston the last ten years and you just see the more upscale things coming through. The main parts of the city which was once known for the local working class people are now just...  
 Paul: Colleges move in and businesses move out.  
 RN: Is it weird that you guys had this huge seminal Boston scene back in the 80s and now you guys are trying to find a venue?  
 Erick: It's a different place like that now.

RN: Do the college kids not bring in kids though to form new bands and stuff.  
 Paul: Oh, definitely. They do. There's tons and tons of great bands all the time. Everybody has a band and a side project band. That's just the way it is and its cool cos there's lots of new music coming out. Actually it's like that all over Massachusetts too. There's Western Mass, which is not really considered Boston, and Blasting Mind came out of there. And then you have north of Boston you have Lole where Al Cole came from. That's a pretty desolate town so we ...

RN: Is there still stuff happening in Andover?  
 Paul: Andover?

RN: Isn't that where Converge and American Nightmare came from, not that they are really your style of music.

Erick: I think Tear it Up played there once, just this random thing. 'We should try and play a Boston show!' And this kid was like, 'I'll book you a show in Andover' and they were like, 'Alright, cool!' But you don't really hear about it too often.

Paul: Those bands are pretty big now so it's hard to keep up! I just see their hoodies everywhere. (laughs)

RN: Another generic question. Do you see a difference between the hardcore scene over here and in the States?

Erick: Yeah, doing a US tour is soo different to doing a European tour.

Paul: You get fed here.

Erick: Yeah! Maybe when a European band comes over to the US its customary for them to get fed. But for a US band touring the US its not customary that they are gonna get fed...

Paul: Or a place to stay.

Erick: Yeah nothing like that is guaranteed, at all, but here every person who has booked a show for us has brought like this awesome amount of food and been really generous and its really awesome. Furthermore, in the States, also its very rare that you will play a bar or a club as a DIY punk band and it seems as if practically every show here, especially in England is like a pub or a bar or whatever. Its definitely a different environment.

Paul: I mean its cool how they still manage to keep it all ages though.

Erick: You just wouldn't get that in the States.

Paul: That's really where all the separation comes in. Cos in the States we don't wanna play a show where half the kids can't come in. We think that sucks. We're not alone in that obviously and a lot of bands are really against that which is why a lot of places don't really cater for us, therefore we don't really play there. Its not really like that here so that's a really big difference.

RN: So where do you play then, youth halls and shit like that?

Erick: Anything like VFW Halls or basements shows...

Paul: and places we can rent out.

Erick: But that's the thing the cops are total dicks and they kind of like to shut down those kinda places so that's why our venues are constantly changing, because you can't keep anything open.

Paul: You have to wait until people move into a new place, where they have a big basement.

Erick: 'Ah cool you have another big basement - that'll be cool for the next three months. Lets put on some shows.'

RN: Are the cops really that bad?

Erick: It must have been last week but the Democratic National Convention was going on in Boston so they were cracking down on all the basements and a bunch of them got shut down, and doing all this surveillance on all these vans. Yeah we were getting surveilled. (laughs)

Paul: Aw, awesome! (laughs)

Erick: Yeah they like to flex muscles whenever the medias looking. When we first started Memriaino (spelling? - assume he's Mayor of Boston) was up for re-election and he decided he was going to not tolerate all these... er.. what did he say about it.. It was pretty funny.

Andrew: I don't know.

Erick: We were talking about it

earlier, but basically he was like trying to show all the people of Boston what a good job he was doing by shutting down



all these 'Fight Club-esque' kids. He tried to make it out.. There was this house in Boston where they would do shows in the basement. And the kids... They kinda fucked with their electricity and their power supplies and stuff and were like, 'Yeah you know the furnace blew out or whatever', there were a lot of problems with the house and the landlord didn't tend to them.

Paul: It wasn't safe at all.

Erick: And I guess they had been doing like surveillance0 on the house because neighbours had been complaining about it being a rock venue so the cops were all like swatted it. It was just ridiculous. It was all over the news that these kids were doing all this illegal activity and they were 'living in squalor' and they made a huge mountain out of a molehill - whatever that term may be. its just really ridiculous and it was really just fluff to keep you from seeing what was really going on and what the politicians were doing. Yeah that was our first show. It never happened! (laughs)

RN: Has it got worse with the whole Bush thing.

Paul: Kinda. I play bass in Sleeper Cell (?) and the singer of that band was walking around Boston Commons wearing a bullet belt and this transit cop stopped him and confiscated it and was yelling at him, gave him a fine of over a hundred dollars or something and

Erick: And he was arrested under the Patriot Act! (laughs)

Paul: Because they thought he could be a terrorist. Because he was wearing bullets in a public place and apparently then he got all these other letters and stuff delivered by courier really weird to his house about how one of the bullets was active and he was gonna have to go to court to testify and all this bullshit. Total like not true but just totally going out of their way to fuck with him for no reason.

RN: Is it a deliberate thing against kids in bands or...?

Paul: I don't know if it's that specific. They are just bored, and they're just trying to make themselves look better.

RN: Well there are so many of them they have to find something to do.

Erick: that's another thing I've noticed in Europe. Cops? where the hell are they.

RN: You're kidding. You can't walk around this city without...

Erick: you guys don't even carry fucking guns though. (laughs) We wanted to steal one of their hats. We were like, 'Well they can't shoot us, let's give it a try.' (laughs)

RN: Some of them do carry guns. maybe its... we used to have no cops in this city. you could go and do whatever you wanted but suddenly they just keep sprouting. We've had this elections today. Every fucking candidate said, 'Yeah if we get into power we are gonna bring so many more cops, crack down on people spitting bring mayors Giuliani (that's not how you spell his name but the fucker who everyone

liked cause of how he "handled" 9/11 - Ex-Mayor NY) fucking ideas into place.'

Paul: Really. Oh boy.

RN: Me and my friend were in this park near our college and this cop walked up to us and just goes, 'Are you guys talking drugs.' We're like 'What?' He goes, 'well you know you're from college'.

Erick: 'Oh yeah now you've expressed it like that I see your point!' (laughs)

RN: I guess its not as bad as the States but its getting worse. People are just so paranoid, and scared cos the medias whipping up this whole terrorist thing.

Paul: that's how they make their money.

Erick: That sucks. That's really sad. you guys are the only people who have reliable news. That's really depressing. What the hell happens then? Cos where the hell are Americans gonna get news if its not from the British?

RN: So do you really have to watch the BBC and read the Guardian and stuff like that.



Erick: Yeah, I definitely check the guardian, when I'm at work.

RN: But you know the BBC have essentially been silenced in terms of being able to criticise the government now cause of the whole Dr Kelly thing.

Paul: The same thing in the states. Its like who's paying the bills. That's who they're going to lean towards. Its not like unbiased in any means. They realised that they could talk about all the political corruption and all the other really horrible things that go on in the world but it doesn't make money. Like some dude with a gun who is killing people and holding people hostage is gonna make the news way quicker. It instils fear and it's what people wanna see.

RN: Are you guys quite politically aware and active.

Paul: I don't think... As a band we don't have any one political identity or platform or anything like that. In terms of anything... I mean most of us are straight edge but we don't really go out of ways to write songs about that kinda stuff. Its important to be aware, be active but I don't necessarily feel its my duty to be telling everyone else about, do you know what I mean? It's cool when bands do wanna do that. I think there are a lot of good bands out there who do actually open people up to a lot of new ideas and topics and things like that. But its never really been what's Cut the Shit's about necessarily. I write songs about things that affect my life personally, more than I would about things that are happening in society.

RN: yeah cos the Rites singer - and your drummer at the moment - was saying how bands shouldn't force their opinions down other people and stuff... Would you agree with that?

Erick: Yeah.. I mean he goes a little crazy when he gives that speech, its pretty funny. But I mean more or less, the point of it I think is right on. People should just do what they want - not worry about what other people think. I mean, again, coming from Boston, it's a very trend orientated scene. Its like what's cool with everyone else is gonna be what dominates everyone's minds. Its kinda frustrating.

RN: Do you not think though that sometimes band can really raise awareness on subjects that might not have been touched on.

Erick: Yeah I mean I think its important for anybody to say what they feel is important. I'm not like against bands who speak a lot about one specific subject. Its cool. obviously the whole idea about writing music is that it is an emotional release. You are supposed to be interacting and so obviously if that's something that deeply affects somebody they are gonna write songs about it. That's just what its gonna take for them to resolve it and I think that that's important. Its an important part of the process.

RN: It's weird because when Bush got into power everyone was saying how it would revert back to the early 80s with all that political punk coming out and it hasn't really happened has it?

Paul: Yeah, maybe not so much on the political awareness front but I definitely feel that hardcore has been getting better. Especially in the States.

Paul: Different times back then. I mean it would have been cool if there was a Dead Kennedy's 2.0 or something like that, but I'm not gonna hold my breath on it.

Erick: I think if unemployment rate was higher then maybe it would be more similar to the early 80s

RN: Yeah, the unemployment rate in the States seems to be going up the whole time.

Erick: Yeah, but most of the kids involved in hardcore punk though, they come from well off families, you know what I mean, so they are not hurt too badly.

Paul: But yeah that's true.. the average hardcore kid back then was a runaway or a drug addict or living on the street but today it's like the average hardcore kid is a college kid - just like me.(laughs) It's not really the exact same parrela or anything.

RN: I mean why do you think the make up's changed? Like is it cause of social conditions? Erick: Maybe, but I think if a lot of the desperation has gone. But I think there are still a lot of great bands doing really great things that are on par with that kinda of stuff that shouldn't be discounted.

RN: if you guys are all edge are you all vegetarians as well.

Erick: Yeah, everybody but Matt (The Rites singer, Cut The Shit drummer).

Paul: He eats whatever garbage you put in front of him.



Erick: I'm vegan, our singer fluctuates between vegan and vegetarianism.

Paul: I'm vegetarian. I'm not edge but I'm not a crazy party animal either though! (laughs)

RN: I was just curious. Would you guys say you're a hardcore band or a punk band or both? Paul: I'd go for both.

Erick: Yeah, we kinda do a good job or towing the line it seems. We can kinda play to either audience and usually get a moderate response which is cool. I definitely prefer that. I'd rather not be pigeon holed as one or the other, cos we grew up listening to both obviously.

RN: I was trying to figure up how to dance...

(laughter)

RN:...do I two step, do I pogo..

Erick: Yeah, I could Circle Pit this but I'm not sure if I should. (laughs)

Paul: How you feeling?

Andrew: Alright I guess.

Erick: It doesn't look as deep maybe.

Andrew: Yeah I try to be optimistic...

RN: So how long have you been over here?

Erick: This is like day ten or eleven.

RN: And all this shit has already happened to you!

Paul: Yeah... everyday is a new adventure over here. (laughs)

RN: Do you guys all have jobs then?

Erick: Yeah, I have to go back early. I'm going back in like 3 days. I have to back to work on Monday.

Paul: I go to school so I have the time of right now. You go to school as well.

Andrew: Yeah I go school as well, and work in like a crap job. (laughs)

RN: What do you guys all study.

Andrew: I'm a political science major. And then I scoop ice cream and make coffee. (laughs)

Paul: I go to art college. So I kinda don't do anything except make stupid crap to hang on a wall.

RN: You guys do all the design for the band right?

Paul: Yeah.. oh and Matt seeing how he's not here he was in school. He actually just graduated. He's a permanent substitute in a school and he's going to be eventually a teacher.



RN: Do you guys loose money coming to Europe or do you manage to...?

Erick: We're hoping to break even. We never make a whole lot of money. Most times we either break even or come pretty damn close. We'll come back with a little bit of a t-shirt debt or something like that but its usually not a big deal. This time though our plane tickets were really expensive. And we have to fly in another person too, so we have a little bit more of an overhead. RN: Do you come in to the country as individuals or do you have to pay the whole tax thing as a band?

Andrew: Oh no, we definitely lie. (laughs) There's no way... If we let them tax us for everything we'd be so fucked.

Erick: 'These 60 CDs in my bag - I'm just giving these away for free.' (laughs)

Andrew: We have like fake documents for, 'Only promotional use' and stuff.

Paul: But like we came into Amsterdam and there wasn't even anybody at customs. We just walked through a gate. Apparently going back will be tough though because they always search you because they always think you are carrying drugs and they search everything. RN: But by that point you won't have the CDs or anything.

Andrew: Hopefully... there's a whole lot of them left though!

END NOTES: Interview: Edd and Alan. Photos: Edd. I think everything still in print of Cut The Shit is out on Gloom Records. There's apparently supposed to be a discography disc coming out on Coalition, which would be cool if it happens.





If you don't know who Jets Vs Sharks are at this point then you're clearly doing something wrong. The band play melodic hardcore ala Leatherface meets Hot Water Music, except unlike everyone else who's doing it at the moment they do it absolutely superbly. I've been trying to do this interview with the band for a good eight months now, but a combination of them never playing London and me being crap with email meant it only recently happened. Read on.

RN: Do you wanna do names and introductions.

Bailey: I'm Bailey and I play bass

Tim: Yo, I'm Tim. I play g-tar.

Ben: I'm Ben I play guitar.

Joe: I'm Joe and I scream. I don't know where Jack is. He's on his way out now... Here he is!

Bailey: He's wearing his boating t-shirt.

Jack: I play drums, I'm Jack and I work in an office. (laughs)

RN: No one else gave us that one. Yeah what jobs do you all do then?

Joe: Err, I work with Tim in a camera shop. We work with racists.

Bailey: Yeah I've got one. (laughs) I work in a theme park as a ride operator. (laughs)

Tim: And I work with Joe in the camera shop. Obviously.

Ben: I rehouse homeless people for the council.

Joe: Ben's the only person with a job worth having.

Jack: Hey, I work in an environmentally friendly uhh umm

Bailey: I make kids happy. Every day. (laughs) That's gonna sound really bad.

RN: Terrible.

Bailey: Edit that bit out.

RN: I think we should say we finally got this interview, because we had a cover with you guys on a few issues back and no interview. It was our running joke. Everyone kept on saying, 'Oh its Jets Vs Sharks, I'll buy that'. 'Not really inside Though'.

Joe: Wow, I sell.

Ben: Oh it was worth it just for Joe's classic 'taking a dump' photo.

Jack: And where's the mic? (laughs)

RN: Ok, so how's it going at the moment.

Ben: A bit sweaty. That's about it right now.

Tim: I think it's going ace.

Joe: Everybody in the band is totally on the same level - I hope. Everyone's just really siked and excited. And everybody's being really nice to us and giving us shows, and people are singing along. Like Leeds the other night with Strike Anywhere the other night, I think was the best show that we've ever done. It was a really nice kind of high point. So yeah, things are the best they have been.

[cut tape]

RN: 'We're all on the same wave-length' I think was where we left off.

Joe: Ok.

Bailey: It seems that since we've done the new CD we've just been able to do some really fucking ace shows. It's been amazing. It really has.

Tim: It's been weird... Like going to the Hobgoblin [venue in Southampton] as a four piece to playing with Strike Anywhere a few days later...

Jack: What do you mean a few days later, it was the next day.

Tim: Ok, the next day.

Joe: Yeah Ben put his back out so we had to play as a four piece.

Tim: And it was crazy.

Bailey: But actually something like that makes you realise how much you do really need everyone.

Jack: Yeah that was the only good part of it.

Joe: I wish we hadn't done it. I felt like we let the side down.

Tim: It was quite interesting.

Ben: I was perfectly happy. I was lying in bed totally fucked up on Codine and whisky. (laughs)

Joe: Rock N Roll. I guess things now are the best that they have been. They've always been pretty rad in our camp because everyone's always been super-posi and nice and stuff. But I mean just hooking up with people like you, doing interviews, playing shows... People seem to care at the moment. Well not in Portsmouth anyways, people there seem to be very apathetic.

Jack: Don't put that in.

RN: I thought Portsmouth was OK for music and stuff?

Jack: It was. Like the Horseshoe...

Joe: It's kind of gone down hill a little bit. Like the Horseshoe won't let all ages shows happen anymore. I mean the SouthCoast scene as a general is good. I think it's going to go through a bit of a quiet patch during the summer with students going home. But I think that some of the shows that we've played and been to, have been the best ever. Bailey: In fact my favourite show that we've done ever was when we played the Joiners in Southampton, when we'd just released our CD. It felt like...

Joe: You know when you see like videos of "proper" bands, you know and you go, 'Oh yeah that's a real band.' (laughs), like Hot Water Music to me, and stuff like that, and you see footage of people dancing, and stage diving, singing along and going nuts.



It was like that. It was amazing. It was like, 'Holy shit'.

Bailey: I think that was my favourite show. This weekend has been amazing, but Southampton was amazing just because it was people from the South...

Joe: There were a lot of our friends there. And you know it's a place close to our hearts isn't it?

Tim: For me I just think it's so ace at the moment. I mean we can go play up in Leeds and we just have loads of friends up in Leeds now, and we can come to London and we have loads of friends. We just have friends everywhere.

Joe: It's exactly what I imagined what being in a band would be like.

Tim: Or at least what it should be like.

Joe: Yeah, exactly. I mean so many bands seem to focus on the street teams, the sales and all of that kind of bullshit, where as to us, it's all about the friendship...

Tim: Getting the day of work and having fun.

Joe: And it's almost getting to the point where, I don't know, playing music is just an excuse to party and meet friends. (laughs)

It's so fucking rad. I mean we're really lucky and privileged, and I don't think that any of us will ever forget this. Actually we were talking about this with my boss today, and he was asking us whether we kept a box of memorabilia, of fliers and stuff like that. Because he was saying how we'd look back and tell our kids what an important part of our life it was for us. I think now more than ever it's come through for us.

Bailey: It's got to the point where my mum cuts out Fracture. (laughs) She's like, 'Well done'. As she puts it into the family scrapbook.

Joe: It's like my Dad read the interview that we did with Play Dead, and it mentioned

something about melody in our CD and he was like, 'There you go son, I told you, all you've got to do is put a little bit of melody in your music and you'll do well, look you've got an interview because of it!' Dad! (laughs)

Tim: Mine goes, 'All you've got to do, all you've got to do son is cover an Elvis song and then everybody will love you!' (laughs) Elvis Presley. Every fucking time I see him he mentions him.

Ben: I feel quite lucky, I think... I don't know... I feel like everybody close to me is really proud about what we're doing, and I don't know, it's nice. (laughs)

Bailey: But then there's the flipside of the coin, like there's Greg from Chillerton...

Jack: Who's a legend...

Bailey: Who's a fucking legend... and actually for all of us, we'll talk to the people that don't understand really what we're doing, and we'll tell them that we're travelling up to Manchester to just play a single show, and they'll think that's the stupidest thing that you could ever do. They just don't understand it.

Joe: My parents though, I guess they're similar.

Ben: Yeah totally, like, 'What are you doing that for'?

Joe: I think they're proud that we're doing something productive with our lives, but in a way they'd kind of prefer that you were a plumber, or an electrician, and making some money. Like I can barely afford my TV licence because I'm living with my girlfriend.

Jack: You don't need a TV.

Joe: I need my DVDs.

Tim: I went four years without paying my TV licence. You'll get the knock on the door, and they'll ask, 'Can we come in? And I know by law that they're not allowed to come in unless you give them permission, so you just go, 'Umm no, sorry, terribly busy at the

moment', and then have time to hide the TV. (laughs)

Joe: Yeah but dude that's like the epitome of DIY. You know you're a true DIY band when you get that knock on the door.

Jack: And you start eating the TV. (laughs)

Joe: Yeah when you start selling it on Ebay, to trade for some vinyl Jacko!

Jack: Well I just ripped off Scott, something rotten. (laughs) I paid him £11 for something that's at least worth £17. I never knew he was in Broccoli though.

Joe: Yeah he was wasn't he, they were the shit. It's quite a big deal playing with the Sedaced.

Ben: They were good.

Bailey: Yeah they were well good.

Tim: They reminded me of Samian, which is no bad thing. That is definitely no bad thing.

Joe: Edd's just looking at the tape wondering how the hell he got into this mess. (laughs)

Bailey: Yeah, what was the question.

RN: I don't even know! (laughs) I thought it was interesting about your story that you were talking about onstage, about the old guy from D-Day coming into your shop, like helping the links between the two different generations.

Joe: Yeah that was ace. I think that's really important, and I think that's something that...

I don't keep meaning to go back... Oh actually wait this is a band interview, that's what I'm supposed to do isn't it. (laughs) But yeah at shows we get a really mixed crowd. We get people that are into hardcore, people who are into rock, and mainstream kids and it's cool, and all different age groups and everything, and I think that it's cool that they do come together like that. And it's good that they appreciate it. But in the "real world"





that's the best. When some guy who landed in Normandy on D-Day, who spent twenty minutes of *his* day talking to someone like me, and we can both get something out of it - because he came back like an hour later and shook my hand saying, 'Joe it's been a pleasure to meet you' - and he wanted to take me and Tim out for a drink. It was the best thing. I just thought about it all day. It was a pretty special moment for me.

Jack: Rock. Oh when we go up North we all effect Northern accents. (laughs)

Joe: No we're in London.

Bailey: Jack, you ignorant cunt.

RN: You've got to start talking in rhyming slang.

Tim: No but it's embarrassing cause you'll be up in Leeds and someone will be like [putting on Northern accent] 'You alright mate'? And you turn around and go [in Northern accent] 'Alright chum'. (laughs)

Joe: We normally stay at Lee, from the Dauntless Elite's house, we normally stay at his place. And we went and stayed with him the other day and we rolled up at his house at like One O'clock in the morning, and he's like, 'Yee alright?', 'Yeah we're alright Lee', and he just pulled out these two crates full of Stella, and we drank it, left, someone laid a dead otter in his toilet, blocking it, and he's still just like, 'Yee alright?' (laughs) It's the best. But yeah that's Leeds for you. Super cool people.

RN: You just can't understand them at all.

Jack: That guy in Manchester (laughs) Actually there are some things we shouldn't talk about aren't there. (laughs)

RN: Hmm questions?

Joe: Come on y o u ' r e supposed to have thought these out. You'll never work for Kerrang! I know that's what your aim is. (laughs)

RN: Ok then, what are you hoping to get out of the album?

Jack: Drugs. (laughs)

Joe: No, cause I hate that, I hate it when bands say shit like that.

Bailey: Yeah, like the Icarus Line.

Joe: Oh yeah the fucking Icarus Line.

Bailey: I'd like to put it on record right now that I hate the Icarus Line. On record the Icarus Line are the biggest wankers ever.

Joe: Fuck the Icarus Line and their major label. There you go I said it.

RN: What's wrong with the Icarus Line, bar the obvious?

Bailey: They're a bunch of cunts.

Tim: Please don't put that in, my Mum's gonna be reading this. (laughs)

Joe: They're just a bunch of idiots.



Bailey: It's just how bands can go on saying how they're so punk. 'We're so alternative, and we're doing everything our own way'...

Joe: They're signed to V2 or something aren't they?

Bailey: But they're not, they're totally not doing everything their own way. Not in the least. They're main aim is to play Kerrang! festival, and then not even have fun. Every interview they ever do they just spend it

slagging other people. I don't understand, t h e y ' r e obviously not having fun so what's the point?

Joe: So basically our aim is to get out of the a l b u m everything that the Icarus Line don't want. We'll have it. (laughs)

Ben: Yeah we won't have matching ties.

Joe: Oh no we might have t h o s e . (laughs)

Tim: We're just basically trying to have fun.

Jack: We're

just like Captain Everything. (everybody laughs) Wait... Captain Fantastic I meant to say. (laughs)

Tim: I think just the thing is, we did the EP and that went well. And now we've done this, and this is going well. I think we're just having the best time, so why not just keep

going on like that you know. I don't want to fuck it up by wanting to achieve something. Jack: And then there's the five hidden tracks that nobody knows about that have disappeared. Lost in time. One day they'll get released.

Joe: At the end of the day we didn't think that we'd get anything out of anything so

everything's a f u c k i n g bonus, and... and just to have people give us good reviews, is really nice... and I know it's just one person's opinion but it still means a great deal. It's a big deal being in Kerrang! because we

used to read it as kids, and we got a fair bit of shit for being in Kerrang! because we come from a DIY background and some people think that you shouldn't get involved with that kind of thing. But I don't know. I think we need to be open minded. At the end of the day the person that reviewed that might be a really cool person, and the people who work there might be really cool people. I think if you're going to ...

Jack: Or she might have broken up with one of your friends so that he moved back to Denver. (laughs)

Joe: Dude. Off the record that one. Umm yeah... I think people that... The DIY scene is the best, but people that refuse to kind of do bigger shows. Or maybe, some people might consider Rancid News a bit too mainstream, and ...

Ben: It's not very fair if they do that.

Joe: No it's not fair, but some people might think cause it's got a glossy cover and some people might think that's ever so slightly risqué.

Bailey: Because it's not printed on bog roll. (laughs)

Joe: It's not got drawing pins through the spine to hold it together.

Bailey: You can have an interview with Oi Polloi to even it up! (laughs) Not that I have anything against Oi Polloi, for the record!

Joe: I just think that if you snub anything that's big then you're being just as hypocritical as those bands who will only do big things.

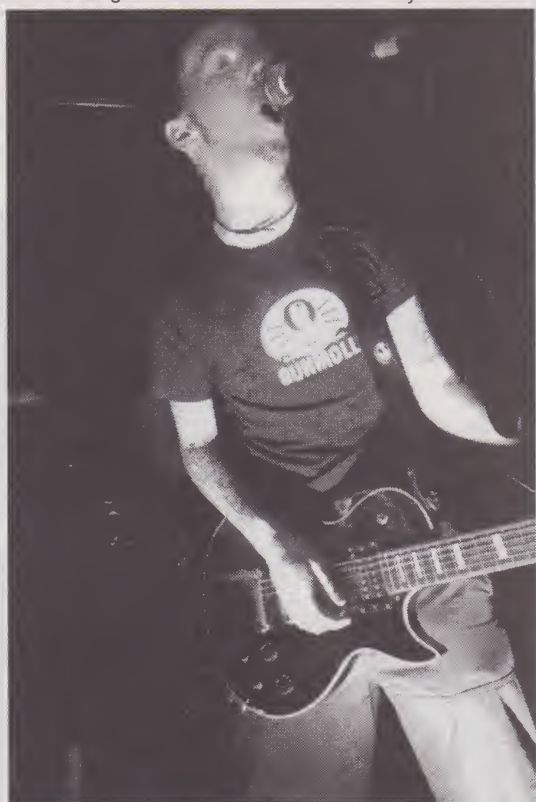
Tim: I think the thing with the whole Kerrang! thing - and don't get me wrong I haven't bought Kerrang! for years...

Joe: Are you talking about 'The Thing'. (laughs)

Tim: Great film, but no. The Kerrang! thing: Like I used to buy Kerrang! as a kid, but I haven't read it for fucking years, so to see our review in there, I was fucking stocked. And I bought it...

Joe: Yeah so did I.

Tim: But at the same time when people started dissing us for being in Kerrang! - for getting a three sentence review in a tiny little







box - I thought it was ridiculous. I mean, we knew some of the people that we slagging us off for it, and all of them were into bands like Strike Anywhere and Pennywise, and whatever...

Bailey: Propagandhi...

Tim: Yeah Propagandhi. And they've all played big things, and been in Kerrang! and... At the end of the day...

Bailey: At the end of the day any friend of mine who gets a good review, no matter where it was, within reason, I'd be happy for them. If they got a good review I'd just be proud for them whatever.

Joe: Yeah, it just reflects that they work hard and you know...

Tim: I think so long as you don't compromise your sound, and you just happen to be in Kerrang! or something then that's fair enough. But there are other bands, bands that we know - though I'm not going to name any names - who go, 'Ok right we're going to give it six months, and if we don't get exposure in Kerrang! or do this or do that, then we're going to quit.' And that's fucking rubbish, and that's why...

Joe: that's why you shouldn't measure your goals on that sort of stuff. Then again I've come to think recently that the DIY scene is as fickle and as shallow, in many senses, as the mainstream. Like one minute kids are like, 'Oh yeah you're playing the best shit ever', and then the next minute the music that you're playing is not so cool, or it's not somehow as risky and something else is. So it goes across the board really so I'm not so bothered by that problem in the mainstream music world. I don't embrace it but...

Tim: Yeah, like when I've found out about bands that have sold out, and I know I keep going back to this...

Jack: Rise Against yeah?

Tim: Yeah Rise Against. Because their new album is the best thing that I've heard in ages because I really like my fast stuff...

Jack: What the very new one. Is it actually on Dreamweaver?

Ben: Wait for it, he's getting to that bit.

Tim: Yeah the one on Fat's amazing, but no also their new, new one, which is also amazing, but then I found out that they were associated with Dreamweaver and Sony, and it's just so upsetting because... especially for a band that's talking about politics, and attempting to raise social awareness, that's really upsetting.

Joe: And that's something that we'd never do.

Bailey: But saying that... I'd never want to be on a major label, but at the same time I wouldn't not buy something just because it was on a major label.

Joe: Oh yeah totally. I think that...

Jack: Yeah you have to do that so that you can continue your Streets obsession. (laughs)

Bailey: Yeah The Streets are fucking ace.

Joe: Bailey loves loads of...

Jack: Shit. (laughs)

Joe: No, but at the end of the day, one of my favourite bands is Husker Dü, and they put out albums on Warner Bros. but I don't think... I mean it's still good. I don't have a problem with buying it. Bands like Interpol are all on big labels. I'm not against that at all. What I am against are bands like The (International) Noise Conspiracy for fucks sake...

Jack: That preach...

Ben: That preach politics going, 'Oh we must smash the system and capitalism', but they're playing fucking Clear Channel organised shows. They're signed to fucking Island. Those bands can FUCK THEMSELVES, and please, please put that in big fucking capitals. Those kind of bands piss me off so much. I feel really strongly about it. I mean we're not an overly political band, I mean we sing about what's important to us, and sometimes that's about politics and the fucked state of the world...

Tim: Individually we've got our own interpretations and stuff.

Joe: Yeah we have our own morals and things. But those bands... I just don't get it. I don't get how they can sleep out night.

(laughter)

Joe: No it's true. 'Lets smash the system by selling out to some major media organisation'.

Bailey: The thing is that the whole like major, little bands, independents, you can get so wrapped up in all the fucking small thing and miss what's important...

Joe: ... Which is the music. But, but to put a sting in your tail squire (laughs)... No it is all about the music, but when they start singing about things like these things, and they do sign to a major, those lyrics and those songs, become redundant instantly and so therefore it isn't about the music.

Bailey: It's true you can't really be an overtly political band on a big...

Joe: Major label and play Clear Channel shows. It's just not going to happen.

Jack: Can I just say that people need to buy more Jesuseater records. Buy more Jesuseater.

Tim: I think people should be buying more Children of Bodom.

RN: Just to play devils advocate to the last point, The Clash signed to a major and are always held up as being this revolutionary punk band.

Tim: [pause] I mean well... when I was a nipper (laughs) it was slightly different cause you didn't really have the options that you have now.

Ben: I don't know about that...

Tim: There was but... but...

Joe: At the end of the day fuck the Clash. Look I said it. (laughs)

Jack: Fuck 'em. They're dead! (laughs)

Joe: Oh no Tim Armstrong's going to come over and beat us up.

END NOTES: Interview: Edd and Natalie. Photos: Sheep. The two Jets releases are on Cat N Cakey Records.



# AGAINST ME!

Against Me! I don't have any idea how I'm supposed to introduce this band, and frankly I don't want to. So with that copout for an introduction out of the way here's Warren and Tom from Against Me! being interviewed by Natalie and Edd from Rancid News.

Warren: So are you from London originally?

(laughter) Edd: Yeah.

Tom: How long have you been doing a zine for?

Edd: Well three years, but it's only been a proper zine for a year.

Warren: Was it an ezine?

Edd: Yeah, it was a crappy ezine.

Warren: Ahah! (laughs)

Tom: How did you come up with the name?

Edd: Has nothing to do with the band...

Warren: How do you feel about Rancid?

Edd: I think they're idiots.

Warren: As people or musically?

Edd: Musically... actually no the new album isn't very good.

Warren: Are you sure?

Edd: I liked 2000 S/t.

Warren: Really? I think the new album's quite good.

Tom: Yeah I like the new album. I think that it's too long. There's too many songs on it, and if you cut out all the really bad songs on it, you'd get a really strong album. But I think that's the problem with all their albums, because they put on twenty-something songs on all their records and there's always some songs that are *really* good. But some that are *really* bad, but if you cut them down to nine, ten song records, they'd be solid. They'd be really good records.

Warren: It's like if Use Your Illusion was a single instead of a double album!

Tom: Yeah I agree with that. But I mean with Rancid if you cut out all the 'We're the punks, and we're going out tonight' crap, because they're not going out tonight, they'd be really amazing records. But 2000 I didn't think it was all that good?

Edd: Like I'd only been into "punk" for a couple of years, so I didn't have much to compare it to. Probably if I heard it now it'd be a bit boring, but cause it's really in your face and fast I really liked it. Anyway we need to stop talking about Rancid! (laughs) [general pandemonium about getting our act together to actually ask the first question. We were nervous.]

Natalie: Ok we'll jump right in there. Ok in 'Baby I'm An Anarchist' you end it with 'I won't take your hand and marry the State', but you guys are endorsing punkvoter. Do you guys see any contradiction or compromise there?

Tom: Well first off the song's meant to be slightly tongue in cheek, and everything, even though I am an anarchist and everything. But I don't think it's really contradictory. I think that you're implying that the contradiction is that by voting, you're giving consent to be governed, or whatever, but I don't think that's necessarily true. If you want to believe that's true then that's fine, but it's an illusion that you're making in your head. I don't think that just because I vote means that I'm saying that someone can govern me. Like that's saying that I can't be a liar. I mean I can vote as a strategy, and as a tactic, and do it from the perspective of trying to bring about social change and stuff like that. It's also... I mean I pay rent to, but I'm

an anarchist. I have a TV set and I'm an anarchist. I'm wearing Etnies but I'm an anarchist. I drove in a van to get here, I'm an anarchist. I mean if by voting I'm going to become a hypocrite, I think that it would have needed to start a long time ago. I just think that a lot of problems with the anarchist movement, and the very far left movement, is that you're hanging onto ideologies of philosophers and stuff like that, that existed hundreds of years ago, which doesn't have any way of having any perspective on what's happening in the world today. Like you have to adapt and you have to change. Like, it's also saying that it's contradictory because you're voting in a democracy, but it's not a democracy, you're voting... it's not a real, fair voting system. So, yeah I don't think it's contradictory at all.

Warren: If anything it's not a marriage to the state, it's more like a one night stand. (laughter)

Edd: Like I don't necessarily believe in the opinion that you legitimise the state by voting, but do you really think that you can bring about social change through the ballot box?

Tom: Oh yeah, totally, especially on a more community level. You have way more of an effect voting in city elections, and stuff like that.

Warren: Even policy votes have more of an effect, like votes on, 'Should we develop where this swamp is'.

Natalie: Like I agree with the opinion that as a movement we do draw on all these old, dead men. Like how do you think that it can develop to improve itself?

Tom: I don't know. Well I guess, like, I think that it's important for it to become less about being a movement, and more about being an individual's idea, and that you should adapt your own politics to your own personal way of life. I mean my politics and everything really don't have much of a bearing on you. You live in the





UK, I live in Florida. We have two totally different lives, and two totally different things that effect us... Warren help me out here!

Warren: I think it's something that people are really quick to... people like to feel like they're part of something greater, and that has some positive impact on the world but I think that somebody feeling that they really know themselves, and that they've really thought about what's best for themselves, and how they can engage the world around them, with their personal interactions with people, and any movement that they decide to get involved with, or decide to not get involved with. I think it just comes down to the individual, not to say that people shouldn't do community based things, or shouldn't branch out, I think quite the opposite but I think that people should do it for their own reasons. I think that... I don't know the bandwagon sort of thing. That was kind of vague.

Edd: Well if you think that the anarchist movement should be more about the individual and less about the romanticisation of the mass, or whatever, then do you think that things like Seattle (N30) or Prague (S26), and the Reclaim The Streets stuff and all of that kind of thing was slightly counter productive?

Warren: I think it was really inspiring. And I think that a lot of people individually decided that was where they wanted to be, and individually decided that was where they wanted to put their energies, and all those individuals really came together to form something greater, and that that was inspiring to other people to think like, 'Well does this make sense for my life, what these people are doing, does this make sense for me how they're spending their energy?' And if they decide that it does then engaging it to the full extent.

Tom: I think though that that movement has kind of died down unfortunately, and maybe that's because of September 11th, but it has. I think that there were some problems with it, and there were a lot of things that were self limiting in a way. Being that it was an anarchist movement that was really *actually* based off of a youth movement in many ways, and that doesn't... not everybody in the world can identify with that. Like my mom doesn't want to be a part of it, but she should be included in something... I don't know!

Edd: Well you involved with the recent FTAA Miami demos?

Tom: No, we were out on tour.

Edd: Cause a lot of kids have seem to said that they felt it was kind of the end of those sorts of mass demos.

Warren: I think that it bummed a lot of people out who were involved in it. Like I had some friends that were down there, and they just went down, and had a bunch of cops give them a really hard time, and shoot them with a lot of rubber bullets, and then they attempted to alert the media that the cops were doing this, and got totally stonewalled on it. I think that it felt like the cops, and the people who are backing them, can get away with whatever they want. And then the same people who is paying their salaries are paying the media's salaries, so they have no incentive to expose the way the police acted. So I think it was pretty demoralizing for a lot of people, but to say that that was the end of mass movement politics? I really, I really doubt that. A lot of times it's actually shit like that that makes people kick back even harder.

Edd: I guess moving on from that. Like you seem to have really started to get a load of momentum behind you recently, like have

you started to suddenly get lots of interviews?

Warren: I don't think it's suddenly. We've all been playing music for a long time, though I guess it has been gradually increasing.

Tom: It's true we do, do a fair amount of interviews, but it's nothing like, 'Oh my god, it's unbearable'.

Natalie: I mean you seem to be getting a lot more recognition... Like you played the Verge last year to 100 people, and you're now gonna be playing to 400... Are you enjoying that?

Tom: It makes us feel productive. Like I'm not sure this place is *that* much bigger than the Verge, or whatever. if we were talking about playing the Verge and then coming back and playing a 10,000 seat stadium, like that would be, 'What the fuck is happening'. But it's nice. I mean that's the idea. You're in a band, and you go on tour, and you put out records, that hopefully people will continue to come, and not each time less and less people come you know! (laughs)

Natalie: Like I remember you saying at the Verge that you really liked coming to the UK, have you found it cool this time round too?

Tom: Oh yeah totally. And it was really cool because we got to go to Ireland and stuff. We've spent more time here this time round as well, and have got to see some different places. But yeah I love playing here. Edd: Is there a difference for touring bands of your sort of size in regards to going around the UK, or the States?

Warren: I think it's pretty similar, but there are some basic like... I don't know. I think that we're a little bit more of a novelty over here, because we tour the states compulsively and so, and so coming back here a lot of people haven't seen us before,



because we have only been over here the once. And maybe there are more people who haven't heard our music are coming to check it out, to see if it's something that they're interested in. But in the States I just feel like we've made laps for a couple of years now.

Edd: It seemed that when you signed to Fat the message boards kind of went crazy, but now like six months after the album came out are you still getting criticism about it?

Tom: Oh yeah, I mean we've had our tire slashed, we've had people graffiti

our van, like... I know there are millions and millions of message boards out there... We've had nasty letters, and nasty emails and all the stuff like that. Maybe it's died down a little bit... or maybe we've just got a little better at ignoring it. I don't know, what are you going to do?

Natalie: How would you respond to the criticism if you were able to?

Tom: Well it's really frustrating in some aspects because a lot of people's main point is that, 'Oh, well you've signed to *Fat*', like that's a bad thing. But no one can actually say why *Fat Wreck Chords* is a bad thing. No actually has any actual valid, 'You're doing this, and that's fucked up'. People say, 'Oh, you're playing bigger venues, why don't you play in basements anymore'. But we're still talking about... we're just playing in a place... if it's a club, and somebody owns it, and they make money off of it, I don't think that that's necessarily a wrong thing. Everybody deserves to make a living in the world, and you're talking about a place that's devoted to putting on shows, not something that's selling arms, or like manufacturing drugs, we're talking about an arts space. No one's going out and protesting museums, theatres or anything like that. And these same people will go out and pay fucking \$7 to watch a movie, but will bitch about our band.

Warren: I think a lot of it... Like what would we say to somebody if they came up to us? We haven't had much of a chance to test that out, because most people only say people indirectly.

Natalie: It all goes on the internet.

Warren: Yeah, or they'll write stuff on our van, or slide a letter somewhere. The amount of time that someone has actually engaged in a real dialogue where they weren't just attacking us, where they've been like, 'I'm curious why you made this choice?' That happens sometimes, but less often than just where we get attacked without people really being that interested in what we're actually thinking you know.

Natalie: Would you like the opportunity to have that dialogue?

Warren: I feel like if somebody doesn't feel like they can talk to me about it directly then it's probably better off that they didn't try, to be totally honest! (laughs) And I don't really

feel the need to do some kind of press conference where I defend all of my life's choices to anybody who might have some concerns over my personal decisions that I've made in my life. I don't really feel that



that's something that I can be bothered to spend my time doing. If I can help some kid sleep better at night by telling them that I can sleep fine at night then that's cool.

Edd: Did you expect to get the reaction that you got?

Tom: Yeah. Yeah, we realised that people were going to have a problem with it, but people are going to have a problem with whatever sometimes. I don't know. I don't think we expected to get our tires slashed or whatever.

Edd: Did you get a similar reaction moving from *Plan-It-X* and *Sabot* to *No Idea*?

Tom: Oh yeah totally! (laughs) So yeah it's kind of like the same thing.

Edd: Was it as big a scale when you moved from *Plan-It-X*?

Tom: Oh yeah. I mean I think that *No Idea*'s pretty similar to *Fat*...

Edd: That's something that's always confused me cause *No Idea* are just kind of a smaller version than *Fat*, they just haven't been around for as long...



Tom: And they're both owned by a husband and wife, and they're both run by punk kids, and it's a fucking record label, what more do you fucking want?

Warren: [whispering] It's not good enough Tom. (laughs)

Edd: The only slight difference maybe is that *No Idea* are kind of known for helping out the local scene...

Warren: Oh no you can't argue that.

Tom: Yeah you can't argue that one.

Warren: Yeah you've got *Trapdoor Fucking Exit*, who are from Mainland Europe...

Tom: You've got *Small Brown Bike*, who are from Chicago.

Warren: And you've got *Planes Mistaken For Stars* who are from Colorado.

Tom: And I think *Fat*'s done as much stuff to help out their local community and scene in San Francisco. And they've put out a lot of San Franciscan and Californian bands. Like it's the same... if you're going to argue *No Idea* does something for Florida, *Fat* does just as much for California. I think that the only difference that you can really say is that *Fat Mike* is in *NOFX* and *Var* is not. (laughs)

Natalie: Like I guess I'm just curious how the whole folk thing came about because it's kind of unusual?

Warren: The divine hand of fate. (laughs)

Tom: I don't know, it just kind of did. When I started the band, I was really into like minimalism and trying to the least amount of stuff as possible, and I thought just doing it with the acoustic guitar was the obvious thing. So I guess... and when writing songs, they're usually written on an acoustic, so they can be played by themselves, and they don't just rely on being played by a whole band. I think that's a lot of it's subconscious as well.

Natalie: There seemed to be a big direction difference between '*...Cowboy*' and '*Reinventing...*', like where do you see yourself heading?

Tom: Well I think that '*...Cowboy*' sounds a lot fucking better than '*Reinventing...*'. Like when that album ['*Reinventing...*'] was recorded, afterwards listening to it, it was like, that snare drum sounds horrible, and those guitar amps are nasty sounding (laughs) and we recorded in a day. And you know if people appreciate how it sounds then that's awesome, but that's not really the way that we wanted it to sound.

Warren: I think that it's somewhat a document of the time and the place, and I'm totally happy with everything that we've done,

and we can't re-write history, and that's what we ended up with, with the energy that we put into it. But I definitely don't want to limit my future experiences based on my past experiences, and there's almost nothing that I wouldn't want to try.

Edd: Like I'm crap with song titles but there's the song on

'*Reinventing...*' which goes 'We're all Presidents, we're all congressmen, we're all Cops...' [Those Damn Anarchists]. Was that aimed at a specific anarchist clique?

Tom: I was more writing about it in reference to a group of friends of mine that I had at the time, who were a bunch of anarchist, activist type kids, who were also really into fucking having guns. I mean they were a group of kids who were, 'War's bad, violence is bad, guns are bad but duuude I just bought this



AK-47 and these hollow tipped bullets' and the way they talked about it, completely glorifying it, and these were fucking people who live in fucking Florida who will never, the majority I'm guessing, will never be engaged in any real gun battles, in their whole life, not that I have, but you know that was kind of what it was directed at.

Edd: Like I wasn't sure whether it was directed at the romanticism of class warfare that seems to happen...

Tom: I mean yeah I think that that extends to that. These kids with guns who were never going to use them, and they were talking about bad-ass they are. But the reality of guns, and what is the result of them, they're never going to experience that.

Warren: I remember being kind of weirded out by a couple of friends who tried to convince me that I should be cross training for the Revolution or something (laughs). Like they were going to the shooting range every weekend, and going out to gyms, and they were like, 'You have to get in shape, it's coming'. And it was just like, I don't know, it was really peculiar.

Natalie: I have that with some friends telling me who they'd have up against the wall come the Revolution. But it's just like, 'You'd be first up there because you come from a completely middle class family'.

Tom: Not to mention the fact that the majority of your friends - I'm guessing - probably would never like... you'd never be able to fucking kill someone. I wouldn't be able to line someone against a wall and pull the trigger. I mean that's fucked! That's fucked to say those things. It's just stupid white suburban kids.

Warren: And I think that a lot of people know the distance that they have from the reality of that situation so it's just like a game to play with, 'Umm will I be on the good guys side, and the bad guys side'.

Natalie: It seems that America has a really gun-totting culture though.

Warren: Yeah just look at 'Bowling For Columbine'.

Tom: Yeah I think it totally does in comparison to other countries. I think it is, and I think it's something that people are desensitised towards guns. They're viewed as something that are really fucking serious thing. A gun is a really serious thing. I remember at a time I

lived with a friend who had the closet in the room we shared full of fucking guns, and it was unlocked. You could go in there at any time and take out these assault rifles. It was like 'Jesus...' It was fucking insane. You're the first person though that's ever picked up on what that song is even remotely about, ever!

Edd: I guess the song meant a lot to me because it's the only song I really know of that talks about, and a lot of my anarchist friends are completely enamoured by this idea of going and blowing shit up and taking a really callous view of how they might effect other people's lives.

Natalie: I think that it just further propagates the 'Them and the Us' mentality that I just can't stand.

Warren: I think it's interesting to that certain things... like if you go into a clothing store with red paint, and you splash red paint all over fur coats, and all over the carpet, then the guy that is going to have to come in, or the woman, who has to come in to clean those carpets will be working minimum wage, or something near it, to do some shitty job, that they hate, to clean up

your mess. And it's not like the CEO will come down and be really like crying, 'Oh I have to clean up after this mess!'. The working class is going to have to clean up after... maybe well intentioned. Like if you egg a McDonald, it's going to be someone making the hourly wage who is going to have to clean up your vandalism and it'd like when that realisation first hit me... because yeah I definitely glorified vandalism, like, 'Oh yeah let's go trash this KFC and wreck this McDonalds, and put rotten meat up in the ventilators'.

But the people that actually get the brunt of that sort of really callous action are just working people that really don't want to be where they are anyway and you're just making it suck that much more for them, and it's kind of depressing a little bit.

Tom: I think that goes back also to the having some problems with the far left or whatever, in that activist culture, that live in a way that's almost like Mad Max punks, who are living in a way, which is just completely unrealistic for the rest of the world to exist in. Not everyone can live that way.

Edd: Just because their interviews are going in the next issue, what do you think of the politics of the Evasion Kid and Anne Hansen. Like cause the Evasion kid glorifies going

from city to city, shoplifting, or skipping, as being a revolutionary action. And Anne Hansen of course had fun blowing things up. Warren: I think there's a couple of things. Like I actually was in a really similar place,

where I wrote a zine a while back called, 'Why Freegan', all about how you can dumpster dive and steal food, and get it free in all these different ways, and you would never have to buy food for the rest of your life, which I was able to mostly pull off for a little while. But then a lot of the privilege issues come in. Like if the kid who wrote Evasion was a person of colour, or visibly underclass in anyway, like

couldn't afford nice enough clothes, as soon as he walked into a store he'd get followed. And he wouldn't be able to shoplift *anything* just if he was black, and the entire strategy falls apart at that point, and you have to have privilege to deny yourself that privilege, to push it away. And I think as a personal thing, an individual thing for somebody to do... like it made me feel pretty good when I went like three weeks I didn't spend any money on anything, that's pretty cool, that's a good thing, and I'm eating this food that would have gotten thrown away otherwise, and that's a totally positive thing, and if people can pull that off then that's great. But to turn that around and say, 'Well this is the answer to all of our problems'...

Tom: Someone else needs to be throwing out that food. You are existing off somebody else. It's a completely non self-sustainable lifestyle.

Warren: Yeah it's a very parasitic - not to demean it or anything - lifestyle. I think that... I mean I get totally stocked when I find cool shit in a dumpster, and if I don't feel like paying something, and I think that I can get away with it, then I'll go ahead and steal it. And there's certain things like that, that I definitely have no beef with them, and if you can share tips with other kids so that they can get away with it like, 'Here's how to steal a new CD player from WalMart', the fucking go for it, it's not going to do WalMart any harm.

Tom: I think one of the worst thing, and I'm not saying that the guy that wrote Evasion does this because I've never met him, but romanticising the travelling lifestyle, in America at least, for the majority of kids who are the travelling kids, all they fucking do is go from town to town sleeping on someone else's couch, and eating someone else's shit. Like they aren't self-sufficient in any way, and they're living in a way that's dependent on someone else having a job, and fucking having a couch.







## Analysis Of The Sublimation Of Ethics Through Incincere And Manipulation Means On The Part Of The Power Holders ...

Warren: Yeah I mean I've been on both sides of the coin. I've travelled around for a while, and have relied intensely on the kindness of other people, and the resources financial, and otherwise, of other people. And then I've also opened my house up to travellers and either been really stoked or really bummed about the results in a variety situations. I mean it's sometimes great having someone coming through and putting them up at your place, but by the same token I've had some complete horror stories at the same time.

Edd: I interviewed Fat Mike the other day and he was saying that you guys are like getting crazy offers from major labels and stuff. How have you been dealing with it?

Tom: Being totally honest with you, we've been taking full fucking advantage of it. I mean if someone's going to take me and buy me a drink, then I'm gonna take that drink. If someone's gonna buy me dinner, I'll take the dinner, and if someone's going to buy me CDs and shoes then I'll happily take it. (laughs) So yeah we've been taking full advantage of the situation.

Edd: Are the kind of myths about it true. Like will they take you to a store and say you can buy whatever you want?

Warren: Well it's never happened to us!

Tom: Not in a store at any rate. But bars... (laughs) They'll also take you to their record label headquarters, and they'll let you go through their racks and racks of CDs and they'll let you take whatever ever you want.

Warren: (whispering) I'm not sure you're supposed to tell people about that. (laughs)

Natalie: I mean would you actually consider signing to a major or something like that?

Tom: I mean I wouldn't rule it out. I don't know. I think it depends on your strategy and what you're going to do with it. I don't know, I'd hate to commit to something at this point, where we go, 'Oh we'll never do something'.

Natalie: When you talk about strategy, what do you mean?

Tom: I mean being in a band, and putting out records, and however you want to look at it... Like being on Fat, even though Fat is a very respectable independent label, they don't have exclusive distribution deals, and a lot of their CDs are done through Red, which is Sony, which is then putting them into some stores. Not to say that you have to support

those stores, you can go and buy it from the Mom and Pop store, and I think Fat's an amazing fucking label. But what's the difference then if some CDs are going through those distributions anyways and if you're going to have a major label giving you money to put out a record that you can take advantage of, and it's going to be going through the same distributors anyway, and to the same stores. But strategy wise, a good band, a good example is Chumbawumba. They signed to Universal and put out a record that had a fucking huge hit on it, and with the money that they made off of it, and the endorsements that they got off that they donated the money to various groups and charities and stuff like that, and I think that can be a good way to help bring about social change.

Warren: I think it's more interesting where the money's going to, rather than where the money's coming from. Like I don't know, if I was able to pay off my Mom's mortgage then that'd be a really fucking cool thing, that I would have no problem with, and as long as I wasn't making compromises that I wasn't willing to make, and I think that ... I don't know... I think I'm willing to hear somebody out, but I'm certainly not in any hurry. That was really vague again. Edit, edit, edit! (laughs)

Edd: Do you think though it's possible to remain un-compromised on a major label though?

Warren: I don't think that it's possible to remain un-compromised living in the United States of America, and I think that the compromises that you accept, and the compromises that you won't accept are totally a personal thing, and are different for everybody, and I think that it becomes really complicated... Like I feel infinitely more compromised being bossed around by somebody who I have no respect for, in a food service job, than I've ever felt by playing music with my friends, so far. I mean is it a compromise to do something that you hate ever single day of your life, and that's a pretty fucking big compromise, and is it a compromise to play music with your friends, and have it go through certain channels?

Natalie: To change the subject again. What do you think of American culture at the moment?

Tom: I don't know. I think maybe that it's not as divided as the media makes it out to be, and I think that the majority of Americans are members of the lower class, and they don't want their kids to go off and die in a war, and they don't want their kids working for no money and no health care. Like the majority of people in America would like to have all those clichéd things like a good way of life, and health care and all of those kind of things.

Warren: Yeah I think that there are certain things where it's just about how the picture is painted for certain people. I mean if you're like, 'You can live in two ways: You can have one where if anybody gets sick they can go to the doctor, and if anybody gets hungry, they can have a bite to eat. If anybody feels like travelling around anywhere they can do that. And no one can have high powered weapons to shoot each other with. Does that sound alright?' And I think you'll get somewhere close to 100% of people saying, 'Yeah, that doesn't sound too bad'. But then if you were to ask, 'Well OK then, how about we have socialised health care, and some kind of food guarantee where no one will go hungry, and have some gun control?' People will just go, 'Woah, you fucking Commie!' (laughs) So it's all in the way that it's phrased, and the way that people understand it, and the connotations that have been stamped on it. And I think that the underlying desires for like peace, and community, and people having their basic means meet, there's no discrepancy between people, everybody wants that, but it's just the way that these pictures are painted for people, and the people that have a vested interest in making money, that 2% of the population that hold the puppet strings.

End Notes: Interview: Natalie & Edd. Cheers to Warren and Tom for talking to us. Also thanks to Kafren from HHN for telling us roughly when to show up and to Nanette at Fat Europe. Against Me have lots of releases. 'The Eternal Cowboy' is on Fat Wreck. 'Reinventing Axl Rose' is on No Idea. 'Crime As Forgiven By...' is a CDEP on Sabot and a 7" on Plan-It-X. Most of their other 7"s are out on No Idea.



# Big Scary Monsters

3 years in the making and self-confessed hardcore fiend Kev, one half (but not necessarily the better) of Big Scary Monsters Records is still making up as he's going along. From D.I.Y to TRY.I.Y (sic) BSM have seen it all, so I guess it would criminal not to let these guys have a slice of this issue, and whether you like it or not they're coming for a slice of us all, so listen up, and don't say I didn't warn you!

RN: Ok, for the record lets have name, occupation, and what exactly does this 'music' word mean anyway?

Kev: My name's Kev, I run the Big Scary Monsters label and music...what does it mean? All sorts of things, some people say it's like a drug, a way of life, a career. I want it to be a career but at the minute it's just a hobby.

RN: So where did it all start, what made you get out of bed one morning and decided you wanted to run a record label?

Kev: A friend started a band, and they were pretty shit but...I'd worked for a magazine before, doing some writing and stuff so I knew a couple of people so I said I'd help them out. One of the people from the band started a label, but he was a bit of a drinker, so one day I just found myself running it really, so it wasn't so much that I decided to, it's an excuse to ignore my A-Levels really.

RN: So you inherited it?

Kev: Basically, yeah.

RN: So what was the first release you put out?

Kev: It was a compilation called 'A Taste of Horrors to Come.' It had a load of bands like Medulla Nocte, Knuckledust, bands like that. Bands we vaguely had contact with and got in touch with. It was very low budget, cheap, a CDR thing really.

RN: Looking at the size of the label three years down the line, would you say it was a gradual build up, or did it all start to take off quite quickly?

Kev: No, some labels seem to just appear from nowhere, but we've been going for just over two and a half years now and we're still learning. It's taken a long time to get where we are, and every time we do a release we learn more from it, so it's definitely gradual.

RN: So you're making it up as you're going along...where would you say you are on the learning curve at the minute?

Kev: Very low still. We still haven't got full distro or anything so we've got to get through all that, which I think is going to be a lot of hassle coz...they're bastards, and we need to learn that properly, make our own mistakes and everything. It's all been very DIY so far with the mistakes we've made and the stuff we've learnt.

RN: What one thing would you say unites the label, and all the bands on the roster?

Kev: Just the want to get music out really. We all want to get the music out as far as possible and as far as we actually can. No-one's in it for the money or anything like that at all. No-one makes any money, we lose fuck loads.

RN: So you probably wouldn't go looking for bands, you're more interested in bands that make the effort to get out and play?

Kev: We quite often find bands ourselves. I get sent a lot of demos, some of them are crap, some of them are good and some of them are ok, but most of the bands we've worked with so far are ones we've found, but I think bands just don't know how to get in touch with us really, or don't know about us.

RN: Going back to the demos, what do you look for in a band, what would be your personal unofficial demo policy?

Kev: Well we're pretty eclectic with our tastes in music anyway. I have to like the band. As long as I like the band that's a good start, and as long as they're reasonably motivated...if they're just going to sit around and do nothing all the time then they're no good. A band who's willing to tour all the time, able to sort stuff out for themselves, but as long as they're a good band mainly, that's all I'm interested in.

RN: Would you say there was a BSM sound, in a loose sense?

Kev: The BSM sound? Well a lot of people hate it but emo...not exactly the fashionable things coz a lot of the bands we're working with aren't, but it's emotional music, catchy, heavy...it's allsorts, it's quite varied really.

RN: Do you think a label can make a band, or do you think it's the bands that make a label?

Kev: I would say, at our level, that it's the bands that make the label. You get to a certain point where a band signs to a label and they get a lot of people flocking to them just coz their label's well known for good bands, and stuff like that, but there's a line I think you've got to cross to get to that level.

RN: What would your one piece of advice be to anyone who wanted to start their own label?

Kev: Just start it up really. There's no guide book or anything, you've got to make your own mistakes, you've got to learn as you go along, and without that you're not going to get anywhere. You've just got to start as soon as possible and do as much as you can really and just get out everywhere.

RN: What's in store for the future, and what releases have you got lines up at the minute?

Kev: We've recently released a split 7" between Stories and Comets and Face For Radio, as well as the Iris EP by Jeniferever. Coming up we have the debut EP from Secondsmile - Refused, At The Drive-In, Hopesfall etc style hardcore in August, followed by an album from Chariots - Converge meets Orchid and then one from Itch - Spy vs Spy jumpy, stop-start kinda stuff from Leeds. I'm really excited about all of the releases. But I say that every time, obviously! Other than those, we have a couple of London gigs planned, and hopefully a label tour a bit later on in the year.

RN: Well I guess that's a wrap, cheers for taking the time out to have a quick chat with us, and keep up the good work.

Interview: Chris Lever  
[www.bsmrocks.com](http://www.bsmrocks.com)





# MEET

# JOE

I got in contact with Chronic Fatigue about a year ago cause he'd posted something about horror movies on some message board or other. Anyhow, it transpired he wrote comics too. Being a comic book geek I was intrigued, and he kindly sent Skinned Bunnies 1 & 2 in for review. I really liked 'em. It's fair to say they were complete chaos, but awesome nonetheless. I've been in contact with him ever since, and he's now done two covers (#6 & #7) for RN, and a few bits and pieces for inside. People keep comparing him to Slave Labor Graphic artists, which is really lazy, but I suppose they're the only comic 'house' that most people know about that share a similar irreverent humour that Chronic Fatigue has. In terms of drawing style though I think he owes more to Calvin and Hobbes' author Waterston and a Mr. Romero, than he does to either Vasquez or Dirge. Anyways enough of that labelling silliness here's the interview...

RN: OK, well can you do the obligatory introduction, what's your name, where do you come from, what do you do and all that sort of stuff?

CF: Right. Hello! I write under the obligatory pen name "chronic fatigue" and I draw comics about megalomaniac zombified rabbits, axe wielding children and blood fuelled gore drenched zombie apocalypses. I also like to paint tranquil watercolour scenes of quaint areas of Hampshire. I lie! Where do I live, hmm that shall remain a secret.

RN: How did you get started in comics? What comics have you done up till now?

CF: Hmm...i started drawing comics about five or six years ago, mainly for punk rock zines which I was involved in. Then after a series of unfortunate situations I finally indulged in full time comicness about 2 years ago. Comics to date created by me, uh, Kiddiewinkle, Skinned Rabbit one, two and three, Mixy one, two and three, the drop the awakening and the end, Our world one and a whole bunch of other nonsensical rubbish that a few unsuspecting people have been subjected to!

RN: Just to get people who don't know who you are fully up to speed, what's this Mixy stuff all about?!

CF: Okay, um.. Mixy is a zombie rabbit. (no, really) He is the unwitting victim in a cruel experiment to bring the dead back to life. In a top secret laboratory he (the rabbit) is

subjected to this zombie virus, and then escapes, not before chewing the face off a few laboratory technicians. His fear of what he has become and what humanity has done to him, drives him to the extreme and goes about spreading the zombie virus everywhere. But in his haste he didn't think to question whether or not the whole of humanity is guilty, and so he befriends a young boy called Joe. Joe sides with him in his plight against the living, but when people start to die, and Joe looses everything, he begins to question if he really wants this zombie apocalypse to take place. Its all about loyalty, coming to terms with what you are, and tonnes of blood and gore, tearing limbs, severed heads, the odd gall bladder..

RN: Who inspired you to start drawing comics? Are you ever baffled by who people compare you to?

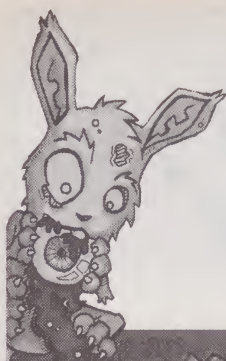
CF: I guess my ridiculous obsession with the ninja turtles got me started with comics, I never really thought "wow, one day I shall draw comics, and I will attempt to make them good!" it kinda just happened, with more than a nudge from a friend at the time. I was dwelling in my negativity and she told me to just focus my efforts on my own project, which I could have complete control over. Too many times had I started projects with other people, that never worked out. So I came up with a few awful ideas and settled on the worst - skinned rabbit. Feeding my ever growing unhealthy fanaticism with zombie movies and literature, Skinned Rabbit was a tale of two rabbits destined for the stew pot, only to rise from the dead and exact their revenge on an unsuspecting farmer. Ahem..And yeah I have been compared to the usual suspects, sometimes I tire of being compared to artists I am not even fond of, and the obligatory statements like "oh my god this comic has a drawing on the back cover. That is SO a rip off of Lenore." I get that attitude from a few comic connoisseurs. There are always going to be similarities within a genre but I don't consider myself within any genre, maybe horror, I don't know. I guess so. Someone once said my comics are a cross between The evil dead and water ship down and that's good for me!

RN: There was a bit of a saga with Skinned Bunnies, right? Did that ever actually resolve itself, and did anyone ever actually get to read it?







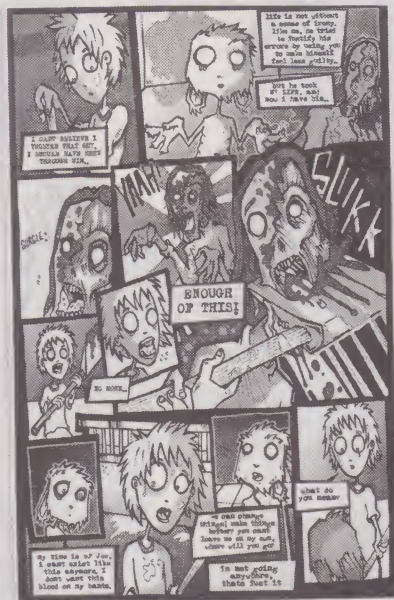


CF: There was a disaster that was nearly enough to have completely destroyed any hope of mixy taking his hideous form! I originally drew skinned rabbit as an attempt to prove to myself that I could achieve something. It was so rushed, imperfect, bad humour, no real story line, but I was proud of it and I guess that's all that really mattered. So I approached this local printer guy, who offered to print 100 copies of skinned rabbit, which was great. Then he said he wanted to publish me and I thought "yes please!" I couldn't believe anyone would be interested in publishing it. So two more dreadful issues followed and I think maybe 50 of each issue made it off the press and into shops. I'm glad only that amount was ever seen. They were awful! I invested every little bit of money into his glorious plans, and it all folded, and I lost everything I had saved and basically walked away from that with a massive storm cloud over my head thinking "I give up". But some friends convinced me to go it alone and so I borrowed heavily, took from the skinned rabbit saga what I liked - i.e. Mixy, and constructed a new world around him. I really thought about what I wanted from Mixy and worked hard to refine my style. Yeah its no where near perfect and I cringe when I look at it, but yeah. It's all about progression!

RN: Why did you decide to go down the self-publishing route? Did anyone help you along the way or was it all completely trial and error?

CF: It was more of a case that self-publishing was my only option. I had no feed back from publishers, so I thought I'd just go it alone. After the last publishing fiasco, I wasn't ready to let anyone else near mixy, except someone I could trust. I turned to the friend who suggested that I start drawing comics in the first place and asked if she would like to help me get my comics out to the world. She helped me send off comics, answer emails etc, it was cool and even though we eventually parted company I couldn't have

done it without her. I then continued to send off my comics to comic shops in the hope that they would stock my comics. A few were and are very helpful and a lot of shops never replied to me. It's all trial and error and it improves everyday. It's scary when the comic aren't selling and invigorating when they sell well. I take it all very personally and it is hard to maintain a cool head when sales drop. I



just wanna draw! But being involved in the punk and hardcore scene has been a great route to get my comics out to the world. Thanks to so much help from touring bands who sell my comics and shirts and stuff, and a massive thank you goes out to Howards Alias, No comply, Captain Everything and Jane and Ben for helping on that front.

RN: Does ME have much of an effect on your writing, and how you get things done?

CF: Yeah definitely, it effects me everyday. It makes life hard, but, If anything for me it is a

drive to succeed. Even when I'm really ill I'll keep drawing just because I feel like I'm letting myself down if I'm not concentrating on creating something. I think for anyone who has a drive to succeed or to prove to themselves they can achieve things, disabilities become obstacles to overcome. But ME is still slightly taboo and a lot of people really don't understand it. I may look fine but I'm not, when I say I'm tired I don't mean I'm just tired, its hard for people to remember that I'm not well, and it is very frustrating. It's the main reason why I write under the name chronic fatigue - if it wasn't for my M.E I would not be in this situation and I would not draw these comics. A few people have taken offence to my name in the past, and most have not taken the opportunity to ask me why I call myself that. But when they do understand why, they usually empathise. Mixy is actually all about me coming to terms with my M.E, Mixy represents the condition, that I allowed to ruin everything, then accepting it, then trying to remove myself from it and eventually aspiring to get rid of it once and for all. It is a hindrance in the fact that it can physically stop me from being able to function as a normal person.

RN: Maybe it's cause of my own personal opinions, but Mixy, and Skinned Bunnies to a lesser extent, seems to have a pretty strong anti-vivisection, animal liberation side to it? Is that a fair impression or am I just making things up?!!?

CF: I think my dissatisfaction with the human race is ever present in my comics. I think that originally I planned for skinned rabbit to be kind of a rebel zombified skinless rabbit who would liberate fellow animal brethren, but it descended into a badly drawn blood bath instead! I think any obsessive zombie fan would agree that an overriding theme in most good zombie movies is realising the flaws in humanity - consumerism in Dawn of the Dead, the inability for humans to work together even in dire situations like Day of



the Dead. Zombies represent the fact that deep down we are simply instinct driven animals and we cannot pretend like we are above any other species on this planet. So in a way yes, but from the point of view that given half the chance this world would be a much nicer place without us ruining it.

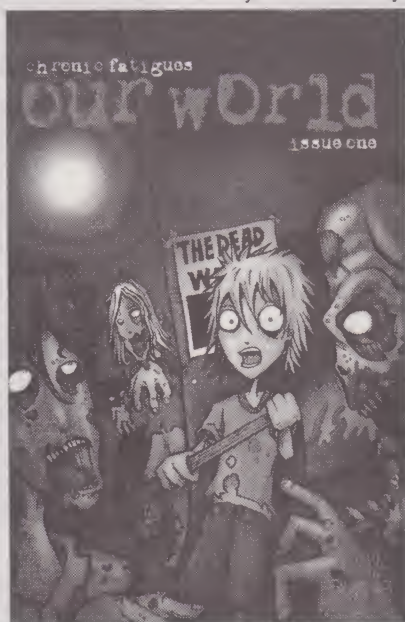
RN: What sort of reaction have you had to your comics? Especially from the punk kids who maybe haven't come across too many other comics?

CF: The reaction has been amazing for me, I never ever thought that anyone would want to read my comics. In this world where there are a million artists all gambling for one shot at success, I count myself lucky to have got this far. It has been a lot of hard work and to know that people still want me to create them and put them out is such an amazing feeling. The punk kids have been great too, I get emails from kids asking me to suggest other artists they should check out, who say stuff like "I never knew comics could be about stuff other than Superman" and that's really cool. It's an opportunity to show that punk rock isn't just about music, especially in the DIY scene, supporting all forms of independent media is healthy and progressive, as I'm sure you are aware Edd! It's also allowed me to meet other artists and be inspired to want to help them too in anyway I can, and thus zombie attack press will be publishing other artists soon. Indie comics and artwork have found a home within the punk scene. Which is so cool. Check out anything by The horror, and the fabulous Failed rock star art zine which gets better with every release, and of course the ever wonderful Rancid news!

RN: What other stuff have you done? I know you've done a couple of 'zine covers, and inlay stuff, but have you done anything other than that?

CF: It takes two and a half months to draw a complete comic, (apart from the HA comic which took two weeks solid drawing!) and I have drawn nine comics since I began this and I have the whole M.E thing to deal with! So not much time is dedicated to other projects. I have started to produce a lot of work for bands, t shirt designs, cover art etc and a few other projects are in their initial stages. The Howards Alias album artwork has now spawned a very dark and weird comic adaptation, titled "the drop the awakening and the end" which will be published soon, that was an opportunity to push my other styles of artwork, with a more fine art/expressive pre raphaelite feel to it (oooh arty words!), **MANY DEAD THINGS** - my new horror graphic novel, the next issue of **OUR WORLD**. My publishing label will be putting out a release by fellow artist

**Escarriot**, which is titled "the flight response" and is looking amazing so far. Plus a new project tentatively titled "The Collector" which is less comic and more of a tactile "thing" quite hard to explain but is very exciting and very odd! I'm always looking for bands or labels or other such institutions to inflict my artwork upon!



RN: The first time I got in contact with you it was cause I heard you were doing a zombie film, is that still gonna happen at some point? Related to that, what did you think of the recent 'Dawn of The Dead' and 'Shaun of The Dead'?

CF: Well I wish it had happened, the script was written, we even chose some actors to play the roles but like most pipe dreams, it remained just that! When I have the opportunity I will try

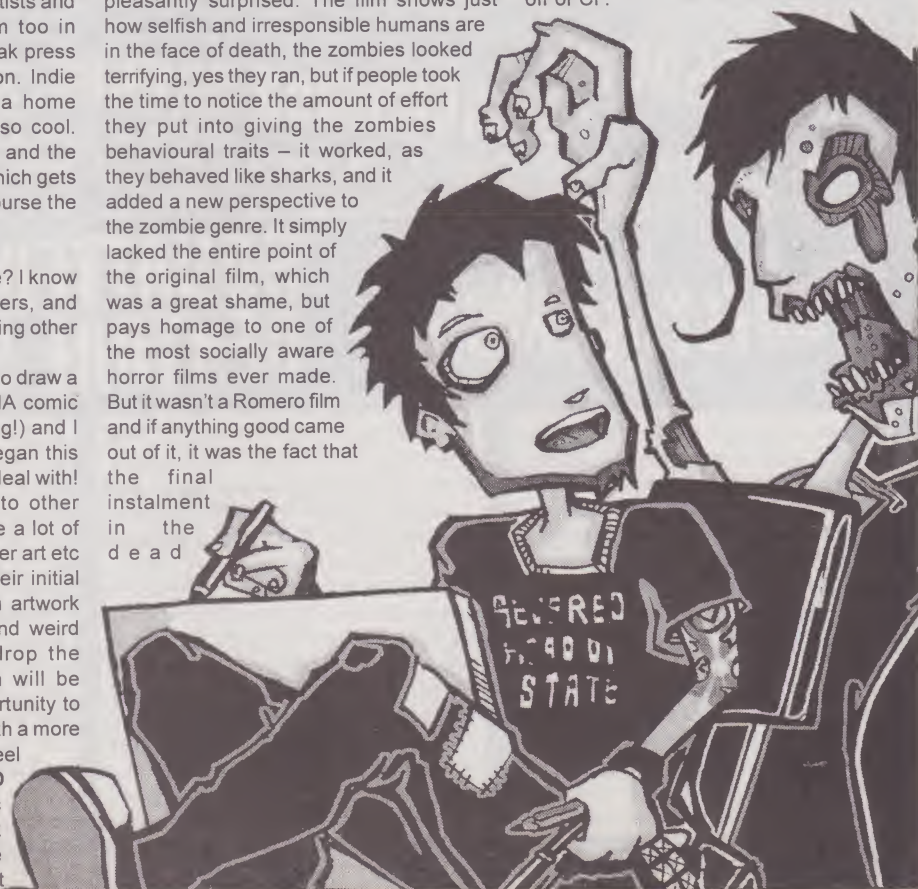
again. As for the Dawn remake and Shaun. Well to be fair George A Romero is a god in my eyes, his films set the rules involved in making zombie films and most other attempts at recreating the tension, claustrophobia and characters that he graced the silver screen with have failed miserably (anyone seen children of the living dead? Dear god that is bad!) but when I saw the Dawn remake I thoroughly enjoyed it, I remember signing the petition to stop them from making it but I was pleasantly surprised. The film shows just how selfish and irresponsible humans are in the face of death, the zombies looked terrifying, yes they ran, but if people took the time to notice the amount of effort they put into giving the zombies behavioural traits - it worked, as they behaved like sharks, and it added a new perspective to the zombie genre. It simply lacked the entire point of the original film, which was a great shame, but pays homage to one of the most socially aware horror films ever made. But it wasn't a Romero film and if anything good came out of it, it was the fact that the final instalment in the **dead**

trilogy has been green lighted, so we will get Romero's final film "Dead reckoning" and it will be amazing! As for Shaun, being a massive Spaced fan I did expect a lot from this, and knowing that Simon Pegg also worships at the church of Romero, I wanted this to be spectacular, and it was good, but I thought it would be better. The zombie looked great though! Oh well. I'm not doing it justice at all!

RN: What does the rest of 2004 hold for you then, especially now that you just rounded off the Mixy series?

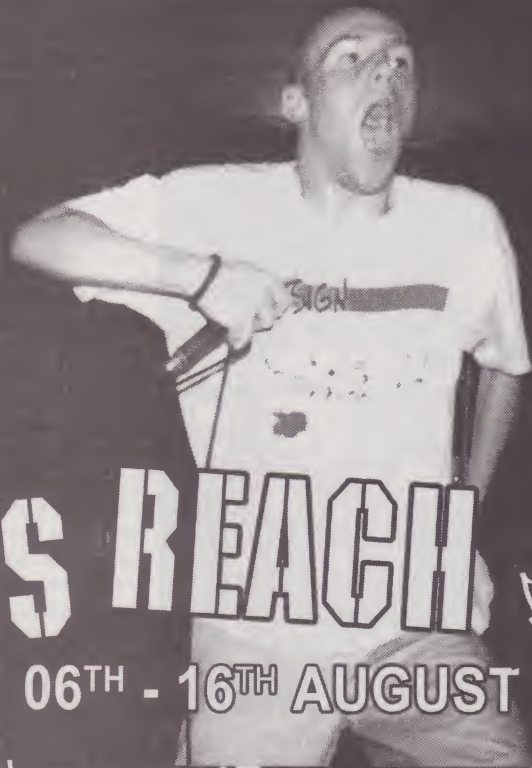
CF: Well Mixy isn't really over, **OUR WORLD** is a sequel to Mixy and follows Joes exploits in a world populated by around nine billion undead. He meets an unlikely bunch of punk kids still surviving, and a new even more unlikely enemy. The first issue will be available when this interview comes out, and it will set the stage, allowing me to digress into my mixy world once again! Issue two is going well, it's really dark and angst ridden and fucked up and full of so many zombies. It's all about the zombies! As I mentioned before, a new comic series after our world called Many dead things, the label will be releasing a few things and hopefully some people will want me to do some art for them so get in touch! Uh, the skinned rabbit remake too!

END NOTES: Interview: Edd. Art: CF. Thanks to CF for the interview and for generally being very awesome indeed. I just realised I very nearly gave away his top secret real name in the introduction. I am stupid. I have changed it! I will be quiet... Individual copies of Mixy and Our World can be ordered from skinned\_bunnies@yahoo.co.uk for £2.50ppd, or if you wanna request artwork off of CF.





"FOR THE KIDS BY THE KIDS"



# IN ARMS REACH

06<sup>TH</sup> - 16<sup>TH</sup> AUGUST



**GIGS!** 06<sup>TH</sup>, 07<sup>TH</sup> AND 08<sup>TH</sup> AUGUST

FIVE KNUCKLE, FREAKS UNION, KILL THE LIGHTS, FIREAPPLE RED, TWOFOLD, JETS VS SHARKS, NAVAJO CODE, WHEN ALL ELSE FAILS, CHILLERTON, BULLET UNION, CANDY SNIPER, HEY COLOSSUS FIFTY ON RED + MANY, MANY MORE. £4 each night

**WORKSHOPS, DISCUSSION GROUPS, FILM NIGHTS**

09<sup>TH</sup> - 15<sup>TH</sup> AUGUST

UNCENSORED FILM. CULT FILM. PROTEST FILM. REVOLUTIONARY FILM. SCREEN PRINTING, ZINE MAKING, SKIPPING, SPRAYPAINTING, ETC.

**NIGHTLY VEGAN CAFE**

**SQUATTED BUILDING  
CENTRAL LONDON**

We are a collective planning a squatted event this summer with bands playing, parties, films, discussion, workshops, vegan cafes and just a general open and autonomous space for people to use and enjoy. Events and organisation is still in the planning stage so if you would like to get involved please get in contact or come along to one of our meetings.

Our aim is to promote doing things for yourself and community through self-empowering and politicised acts. We believe that squatting in itself is political and a radical action. We think it is important that events that are organised

in squats or on a DIY do not become ghettoised to certain people or 'cliquey' in the sense that that exclude new and interested people from getting involved. We also believe that music, especially punk and hardcore has been drastically depoliticised and that whilst many people interested in punk feel passionately about the state of the world and issues such as poverty and war are hitting brick walls about what they can do about these things. We want to create a space where people can find out about further sources of information and also participate in a truly not for profit event in a liberated space and engage with other people in

an informal way so that we may share with others and enjoy each others company. Many of us come from anarchist backgrounds but recognise the faults of such movements and associations and do not wish to force our own beliefs down anyone's throat. We will however have information available and offer links to other groups to let people become more active if they want to. If you just wanna rock out, or make a screen print then that'd be awesome too. Hopefully we'll see you down the front. Email us or visit our website for more info...

love & rage - In Arms Reach Collective

[WWW.INARMSREACH.ORG.UK](http://WWW.INARMSREACH.ORG.UK) | [INFO@INARMSREACH.ORG.UK](mailto:INFO@INARMSREACH.ORG.UK)



# DISTRO NOT EMI

this is not a spectator sport get involved.  
start a band. start a zine. put on shows.  
start a record label. make patches. start  
a cd or a zine distro. go on tour.

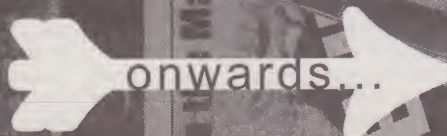
If people don't get involved helping out, starting new bands, making new zines, running new distros then our scene (whatever that word means to yourself) will disintegrate. If new ideas, and fresh voices don't emerge then we'll just have a stagnant community with nothing to keep it alive. If you don't put energy in then don't expect to get anything back. Contribute what you wanna receive. If a band isn't coming down to play your town who you really wanna see, put 'em on. If no-one's interviewing the band's you're really loving start a zine, there are probably

others interested too. Same with running a distro, if there's CDs/ records, you're finding it hard to get hold of start up a distro, chances are there are others looking for the same things.

None of it's difficult, in fact it's easy as turning off the TV and just doing it. Seriously putting on a show is not something hard to do, sure it may take up quite a lot of time, but you don't need a degree to be able to do it.

We decided to write this partly to hopefully get people more active, whatever that may mean,

but also just to show how easy it is to do. I mean what's easier than writing down a few words, putting them into a coherent shape, so that people can read what you have to say. The other thing, and the main reason we did this was to try and convey just how much amazing and fun making a zine, screening patches, playing in a band out on tour, having your CD in your hand or putting on an amazing show is. We haven't found anything to match it, even if it is hard work, it's worth every ounce of energy.







# RELEASING A CD

BY LIL HHN & ASTON  
BOSSTUNAGE

*What I expected to be a relatively easy article to get written actually proved to be the biggest headache of the whole zine. In the end though Aston from Bosstunage Records and Lil at Household Name managed to come out blazing in the 11th hour, and turn the article into something better than I could have hoped for. They also made it longer than I expected so it's finished on page 114 -edd*

**RN:** So why or how do you choose to work with some bands and not others? And once you've decided on a band do you try to have the relationship based on a handshake, or do you prefer people to sign an agreement?

**Aston Bosstunage:** All the Boss Tuneage bands appear on the label because I like them! I'd never release anything that I thought would sell well or be popular that I didn't actually like. Sure a lot of the bands on the label have been ex members of punk rock royalty such as Doughboys, ALL, Mega City 4, Leatherface etc but that has never been a driving factor - if I think it sucks, I don't want to put it out, even if it's a surefire bet. If that was the fact, I wouldn't have released a 1990 demo from an unheard of band that never released anything (Five Foot Nothing's CD) - I knew full well that wasn't going to break even, but I didn't care as I really liked it, and figured if one other person bought it and liked it then that's cool!! All "Contracts" with bands are just verbal, conducted on emails - to date, I always deal with bands and have one unwritten rule and that is to not deal with a band who has a management company - twice this has happened in 15 years, and twice its been nothing but aggro and saw me getting totally shafted - I guess with the way I deal with bands, the only downside is I am free to attack from bands who could use me as a "springboard" onto bigger things - but then, dealing with bands themselves I think they know what the score is if they become a band on Boss Tuneage and to be honest any band with such

blatant "career" aspirations I'd give a wide berth to anyway...

**Lil Household Name Records:** When choosing bands to work with, we simply decide to work with the music that we like and the hope is that we will be able to release something that other people will like and find equally interesting or stimulating. In the best case people who pick up the release may even discover a new band that will change what they think about music or politics. Our main hope is that each release will be viewed in its own right.

We often get recommended bands to check out by friends, fans, bands who are friends on (and off) the label or even our booking agent (Hidden Talent Booking). Sometimes a demo will intrigue us to check out a band or we promote shows (a little less regularly than a few years ago) so we might invite them down to play a show for us as a support to see what they are like as a live band. It's not that much different to how any music fan finds out about a new band, friends, the internet, magazines, other bands' thanks lists; it all comes together to fuel your interest.

For the most part tho' we don't work with a UK band unless we have seen them live somewhere. Much of the promotion we do is based on a very gruelling live circuit - most bands will do 9-10 months roadwork in support of an album over the course of as little as 18 months and for that the bands need to be able to play well live and enjoy the very hard work of getting up on stage for 38 days in row (or something). Our label would find it more than a bit difficult to effectively promote a bedroom electronic genius or an agoraphobic singer-songwriter.

We don't do much in the way of formal contracts - most bands work with Household Name

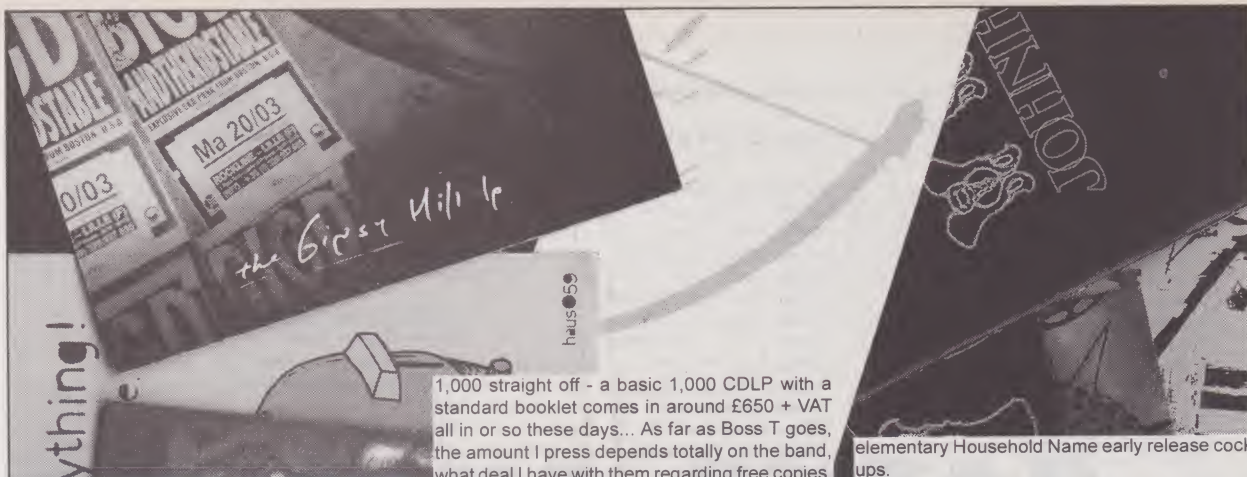
Records on a one-release basis. That means we decide mutually to release a record with no further commitment on either side that helps everyone focus on making the release work and means that the details of the agreement are pretty straightforward. We work out a royalty rate for sales and manufacturing royalties, organise the copies for the band to sell out on the road, give them 100 free copies to sell or give away and set up our side of the commitment that is to promote and distribute the release and keep it in print.

We do use written agreements when we are working with bands from outside the UK purely for ease and clarity - the initial rush of someone saying they will put out your release can distract from the facts that you have to make an agreement that everyone is happy with from the start. Otherwise you could end up debating who did or didn't do what across the oceans and email forever and that's a waste of everyone's time.

**RN:** How do you work out the recording of the CD? Is it the label or the band that pays for it, or is it split? What happens if you hate what's been recorded?

**Aston:** In nearly all instances with Boss Tuneage bands, with a couple of exceptions, the band pays for recording as we prefer to offer as much control to the band as possible - call me a plank, but I'd hate to be one of those labels that rehashes/re-releases early stuff from a band once they gain popularity elsewhere. As the band pays for recording, this means they retain complete ownership of the album, and basically "license" it to me for me to do a pressing. As I only have to pay manufacturing costs, this means I can keep prices down and also offer a healthy amount of free CDs to bands as an initial payment, as well as a 50/50 profit split on all profit I make once





manufacturing and promotional costs etc are covered (and, as I only have to pay for manufacturing, this is quite a low threshold) - the idea is that for every band that breaks into profit, another one won't, so my 50% share means that overall the label (just about) breaks even - also it means that the band are free to walk away to another label after the first pressing with their album if they are not happy with what I do for them - and also, it means that I have to get permission from the bands to do any represses if required - also as I have a full time day job (working for a CD manufacturer) that's a double help as I get a nice price for getting stuff made, and also it means I'm not reliant on the label for an income - to this date, 14 years on from my first record I put out I've not taken a penny for myself out of Boss Tuneage... To be honest I can't think of any record I've put out that I hated - I'm sure basically if it did happen then I'd tell the band I didn't want to put it out!!

Lil: This is different in each individual case depending on what the label and band agrees on. Either party can pay for the recording. In most case most bands are skint enough already without the extra burden of recording costs so we usually step in to pay for it. That's not always been the case - and when we started out it took every penny we had just to manufacture the record so there was no option but for bands to come to us with recordings they had made and arranged themselves. I think the first recordings we paid for was Hard To Swallow's album and that was something like release 13. (As an aside it is one of the reasons I think so many people "try out" being a label with a compilation, as they don't have to deal with these larger questions like recording costs, royalties, distribution, press if it is for a load of bands rather than one. It is a good way to learn how to put out a CD but it would be good to see a lot more new labels realise how much of an emotional responsibility they are taking on for bands and really step in to promote one or two bands effectively.)

RN: How does the music then go from being recorded to being pressed? How many CDs should you get pressed to start with, and what sort of price are you normally looking at? Is the artwork printed up at the same place, how is that normally handled?

Aston: Well, I guess I have the most control over any label with this seeing as I work for CD manufacturing broker! I actually am in charge and place all my own orders, so I can oversee the whole manufacturing process!! Usually we use a separate CD plant and separate booklet and inlay printers but everything is co-ordinated through the one company I work for (Key Production) - the thing I am quite proud of is that since I started working here, I'd say 95% of all UK punk DIY labels use Key and I look after their jobs too, so its great that I guess 80% of my job is now punk rock related!! Minimum CD orders are 500 but its usually only a bit dearer to do

1,000 straight off - a basic 1,000 CDLP with a standard booklet comes in around £650 + VAT all in or so these days... As far as Boss T goes, the amount I press depends totally on the band, what deal I have with them regarding free copies, if any labels are co-releasing it with me etc etc - the least we press is 500, the most is 3000...the average I guess is 1250 - 1500 copies usually...

Lil: There are two things that go into making a release in any format - music and artwork/packaging. The best advice we give is to use a production house to handle all the co-ordination of this - we use Key Production in London ([www.keyproduction.co.uk](http://www.keyproduction.co.uk)) they have a really useful website that will explain all the aspects involved. Also you could contact Aston Stephens from Boss Tuneage who works there and see if he can talk you through the finer parts. There are a load of other companies that advertise in local and national press (like NME) but it is also useful to ask people who have put a release out in your local area for some advice on what they did or any pitfalls they can anticipate. With every aspect of putting a record out - ask questions you'll get no shortage of useful advice if you ask the right questions.

However, to get to this stage where the whole thing is ready to be manufactured you will need to attend to some final bits of pre-production.

#### MUSIC:

Once you have recorded your music you will receive mixed and produced CD or Digital Tape (DAT) that you then need to take to a mastering studio (we have always used Ideal Mastering in Holloway Road, London [www.idealmastering.co.uk](http://www.idealmastering.co.uk)). They charge us on an reasonable hourly rate to put all the tracks in the right order, makes gaps or run songs into each other as you see fit and then makes the levels of the individual tracks equal (EQ'ing) so that you don't get that home compilation effect of the songs being at lots of different volume. We sit in on all mastering sessions to make sure it sounds cool, also it is a good idea to bring along some CDs which have a sound that you would like your recording to sound like. It is unlikely they will be able to reproduce a million pound recording and mastering on major label but at least you will be working in the right direction.

#### ARTWORK:

Once you have all this - you need artwork or print as it is called - artwork comes in loads of different styles and formats so the best thing to do if you are stuck or on your first attempt is to keep it simple. We would recommend you check out the Key Production site and talk to artists, label and bands about what you would like to achieve. For most CD work you will need to provide artwork in a digital publishing package like Quark or Photoshop but there are a lot of extra aspects to learn in order to make sure your work is spot on so do study up on everything and leave enough time for artwork. The main pitfall in artwork is something called "allowing for bleed" makes sure someone explain that to you first off and you'll avoid some of the more

elementary Household Name early release cock ups.

We normally press 500 / 1000 of each release for the first time. The prices for multiple 1000s of print and CDs go down if you are expecting to order + sell loads, so don't be scared to check out what deals can be offered but stay realistic. *Don't make 5000 CDs cos it'll be cheaper when the band only play to 50 people most of the time.* As you repress the price will go down a bit because a lot of the set up costs for making the print and CDs will have been already paid for. We have pressed a lot of CDs in our time but one thing you never account for enough is how much space you will need to store them, whether they sell fast or slow there will be a time when there are boxes and boxes of CDs all over your room, house or flat. If you are living with people who will be pissed off by this you will need a good friend with a secure address or the extra expense of some lock up storage.

RN: Is there a specific budget set aside for adverts etc, and a specific number of CDs for review etc? Where do the promo CDs get sent, is it just to fanzines/ magazines, or should you send 'em to promoters etc? Is there any point sending 'em to place like Kerrang, do they get reviewed?

Aston: I usually send out around 300 promos worldwide on each release - the majority of these go out to zines, mainly in the UK, Europe and USA, although to a few further afield places too! On top of the copies I send out, we also send promo copies to some of the small distros we deal with around the world on top of their stock (who do some localized promo for us in each country) - also on some release we use James (K Line drummer) who does a small press agency, who basically targets the "major" mags for us - Kerrang etc is a tough nut to get into, all Boss T bands have had reviews in the mainstream rock mags from time to time but no bands has yet had an interview or feature etc - the thing is for shop distribution a good review in Kerrang can make all the difference between HMV stocking or not stocking the record...ad wise we try and place regular ads in the UK zines wherever we can, if there's cash in the bank to do it, and we also regularly place a half page ad plus track on the covermount CD with Ox in Germany who have been a firm supporter of our label since 1990...

Lil: Really if you are going to be effective with your release you should budget from the start for every eventuality... there is no point putting out a record if you can only afford the covers and run out of cash for the rest. So decide what you want to achieve with your release:

a) Do you want the record to exist to say you and a band could put out a record which you sell locally as the band has no "pop" aspirations and only ever plays first on at local all dayers once every six months. You might sell 100-200 if the

[continued on page 114]



# TOURS AND GIG DATES

(always check with venue first as dates listed may change without prior notice)

## SHANK/ HERNANDAS/ RAUSCHEN

01/03/99: Leeds. Royal Park Hotel

## BABIES THREE

01/03/99: Hastings, Crypt  
12/03/99: Margate, Lido (w/ STOOP)  
13/03/99: Southend, TBC (w/ STOOP)  
14/03/99: London, Gunden Barfly (w/ STOOP)  
22/03/99: Brighton, Freebutt (w/ BLUETIP)  
26/03/99: Canterbury, Cardinals Cap (w/ SUNFACTOR)  
27/03/99: Derby, Victoria Inn  
02/04/99: Boston, Axe & Cleaver (w/ VIOLET ULTRA)

## THE WRITE-GFFS

02/03/99: Darlington, Fiftbuster & Firkin  
13/03/99: Leeds, ...

## TRUMANS

03/03/99: New ... Arms  
04/03/99: Leeds ...  
05/03/99: London, ... Castle  
06/03/99: Brighton, TRA

## GOOBER PATROL/ CAP DOWN

12/03/99: High Wycombe, White Horse  
13/03/99: Liverpool, Guinans  
14/03/99: Glasgow, Nice'n'Sleazy  
15/03/99: Edinburgh, Attic  
16/03/99: Darlington, Fusilier & Firkin  
17/03/99: Sheffield, Corporation  
18/03/99: London, Garage (w/ TRAVIS CUT)  
19/03/99: Rugeley, Red Rose  
20/03/99: Nottingham, TBA  
23/03/99: Cheltenham, Attic  
24/03/99: Oxford, Plain  
25/03/99: Cardiff, Cwb Ifor Bach  
19/03/99: Northampton, Racehorse

## BLUETIP/ FAREWELL BEND continued...

27/03/99: London, Water Rats

## TOASTERS/ SKOIDATS

24/03/99: London, Boardline

## BABIES THREE/ SUNFACTOR/ RYDELL

26/03/99: Canterbury, Cardinal Cap  
27/03/99: Tunbridge Wells, Forum  
28/03/99: Southampton, Joiners Arms  
29/03/99: Bristol, Skate & Ride  
30/03/99: Leeds, Packhorse  
31/03/99: Manchester, Star & Garter

BY: DAN 5K

# GOING ON TOUR

These days it's easier than ever for bands to go out and tour (Especially in the UK) There seems to be more and more places to play and more and more people putting on shows all over the country and with the help of the internet it's made it possible for any band that's willing to tour. Edd asked me to jot down a few things that may come in handy. It's aimed mainly at bands that are inexperienced in touring and touring independently with little or no money, be it through an agent or DIY. Most of its just common sense really but you may find a few things that come in handy. So here it goes:

## Transport

If your band's planning on touring fairly regularly than it's pretty essential that you have a van. First off you need to be able to carry all your equipment around as well as all the band members. You need to remember that vans eat money for breakfast, lunch and dinner. Not only are they expensive to buy and run but insurance is also really pricey (As well as MOT and Tax). For 3 people to drive your van around for a year the insurance comes to £2000. Ridiculous indeed but unavoidable. You can shop around for better prices but it's always gonna cost. When looking for insurance you may want to be wary of what you tell them when taking out a claim. Most bands avoid telling them that it's gonna be used strictly for band purposes. This is because the insurance company will either whack the price right up or refuse to deal with you at all. The best thing to do is to bend the truth a little but be careful what you say as it may effect your rights should you ever have to claim. Always put it under personal use and not commercial. We and a lot of other bands I know go through Direct Line. They seemed to ask the least amount of questions and offered us the best price.

When buying a van never rush into anything. Bear in mind that the crapper the van you buy, the more problems you're gonna have with it later down the line, costing you more money. Auctions can be a pretty good place to pick up a van. You can get hold of old Royal Mail vans (Which also have the extra seats fitted in the back) or Securicor vans etc in pretty good nick and if you're lucky at a really good price. One golden rule with owning a band van is always have break down cover with Relay so if you do have break down and it can't be fixed then you can always get towed home for free.

Alternatively you could always hire a van but your looking at spending between £50-£75 a day. A lot of hire companies also require you to be over 25 to hire a van, they also tend to be very band friendly.

It is possible to tour using cars. You could take two cars and cram as much people and equipment in as possible but remember this is gonna cost you double the amount in petrol. If you're touring with another band and you can arrange to use all of their equipment then you could even narrow it down to one car, depending on how many people you have in the band (There are a sea of advantages to being a 3 piece).

## Things to Bring and Getting There

Heading off on tour is just like heading off on any other kinda trip (Camping, holiday etc) so your gonna need your essentials: **Sleeping bag and pillow** (You may also want to bring some kind of foam/mattress type thing but remember that your likely to be sleeping in some small cramped spaces with the rest of your band so the less room you take up the better). **Toiletries** - Soap, shampoo/shower gel, toothbrush and paste, razor, shaving foam etc etc + a towel. **Clothes**. Always take more (Clean) clothes than you think your gonna need obviously depending on how long your going to be away for. We tend not to wash clothes too often on tour. It's not that people wont let you use their washing machines or that we like being dirty, it's just the hassle of drying the clothes when moving from place to place each day. If your staying in a place for more than one night then this is a good chance to get washing.

When heading off on tour make sure you take a decent map with you. There's also various web sites that can give you step by step guides on how to get somewhere just by typing in your origin and destination. Haven't used them much myself but they sound like a pretty good idea. It's also a good idea to have some kind of itinerary with you consisting of: contact numbers for promoters and venues, address of venue, any given directions or notes, expected time of arrival, plus any other info that may be useful.

Whenever we get to a place and we don't know where the venue is we just simply drive into the centre of that town/city and ask people. We've never not been able to find a venue this way. If touring abroad than bear in mind that

the locals may not speak English so it's a good idea to learn a bit of the lingo before you go: "Excuse me", "Where is?", "Right", "Left", "Straight on" etc or just jot down the address or name of the place on a bit of paper and use a little sign language.

Other things that may come in handy are: Vitamin pills, Walkman, a pair of Jogging bottoms (It gets mighty cold sleeping in the van in winter), Swimming trunks, Books (You spend a lot of time in the van and also just sitting around waiting, a great way to kill time), Earplugs (Great for shows, even better for sleeping when sharing a room with someone who breathes too heavily or snores), Nail clippers.

## Equipment

If going out on tour without any other bands you'll need to assume that your expected to bring all your equipment including a full backline (Drums, Amps and Cabs) to each show. If for whatever reason you can't bring everything then always make sure you tell every promoter/person putting on gig in advance. Let them know exactly what you're going to need to borrow.

The minimum you'll be expected to turn up to a show with is: Guitars, amp heads and breakables (Snare drum, Cymbals, Bass pedal) plus of course your own sticks, strings, leads etc. It's a good idea to leave with all the strings and sticks you think your gonna need for the whole tour. If you need to borrow anything at a gig then always ask first and make sure you thank them afterwards. If you break anything that's not yours then it's your responsibility to get it fixed or pay for it.

If you are using your own backline for each show then you can guarantee that other bands will want to use it. You'll find that a lot of support bands turn up assuming that this is ok. In my experience I've found that it's easier to be a bit flexible when it comes to this. If your worried about other people breaking your stuff then make it clear to them that if it happens they're going to have to pay for it. Bare in mind that if your letting up to 3 or 4 bands a night use your gear and your on tour for 2 or 3 weeks (Or whatever) then your gear's gonna get a bit of a hammering. It's a good idea to bring along some spare drum skins (Mainly the Bass drum skin and Snare skin).



# AND GIG DATES

(prior notice)

## SHANK/ HERNANDAS

01/03/99: Leeds, Royal

## BABIES I

01/03/99: Hasti...  
12/03/99: Margat  
13/03/99: Sout  
14/03/99: Lo  
22/03/99: f  
26/03/99  
27/03/99  
02

05/03/99  
06/03/99

## 59 TIME

03/03/99: Birmingham, Foundry  
04/03/99: Sheffield, Corporation  
05/03/99: Derby, Corporation  
06/03/99: London, Highbury Garage  
07/03/99: Brighton, Free Butt

## BOMBSHELL ROCK

If on the other hand your uncomfortable with other bands using your equipment (Being a poor touring band you have every right to be) then again make sure you tell every promoter/ person putting on gig in advance so they know to sort something else out.

If touring with another band then it's a good idea to share backlines. You can either agree to use just one or rotate it as you go. This also makes change overs a lot easier.

## Getting Paid

You generally find that there are two types of promoters. 1. The type that's putting on a show because he's into the music, the scene or just a good night. 2. The type who's doing it just to make money. The latter is the one to be wary of.

Before heading off on any tour you or whoever's booked the gigs should have come to some sort of agreement with each promoter about how much your going to be paid. This will either be a guarantee or some kind of a door deal. If you have an agent working for you then this agreement should be confirmed with some form of contract.

A guarantee is a fixed amount of money to be paid to the band regardless of how well the gig goes. So even if only 5 people turn up to the show then the promoter still has to cover the full amount. The minimum a guarantee should cover is your petrol and food money (Generally the more established the band the higher the guarantee).

A door deal will be a payment based on how well the gig goes on the night (how many people turn up). This may be a percentage of what's taken on the door or even the full amount after the promoter has recouped all the costs of putting on the show.

If you have an agent booking your gigs with contracts etc and at the end of the night your having problems with getting paid then just refer them back to the contract and if needs be to your agent. Your agent can then threaten

legal action if necessary or just boycott the promoter until he/she pays up but whatever happens it's their job to sort it out.

If your pay is based on verbal agreements only and the promoter you're dealing with won't pay up then there's not a great deal you can do. If you feel that the promoter's dodgy, not totally honest or hasn't tried hard to put on a good show then this should also be included in the show then stand strong. Get all your band members together and argue your case (You need petrol money to get to the next show and

food money to survive) and your verbal agreement. Don't leave until you've been paid and drive to the nearest supermarket. We'd or come to some kind of compromise (Ask them to give ourselves £2 each to buy ourselves enough food to get us through the day (This mate, anyone but you). If you've had bad dealings with a promoter then spread the word. Tell other bands and agents that this person isn't to be trusted and hopefully people will stop working with him.

If on the other hand the promoter seems to be honest, worked hard to put on a good show or just a nice person and the gig has gone pear shaped then we generally tend to leave it or if we really need the money ask them to pay it back some time when they can afford to. Most decent promoters will put behind some money when they've had a good show in order to cover a show at a later date that doesn't go so well.

## Eating and Sleeping

Eating and sleeping have always been a bit of an issue on tour. As you don't tend to get enough of either of them and they're both fairly irregular.

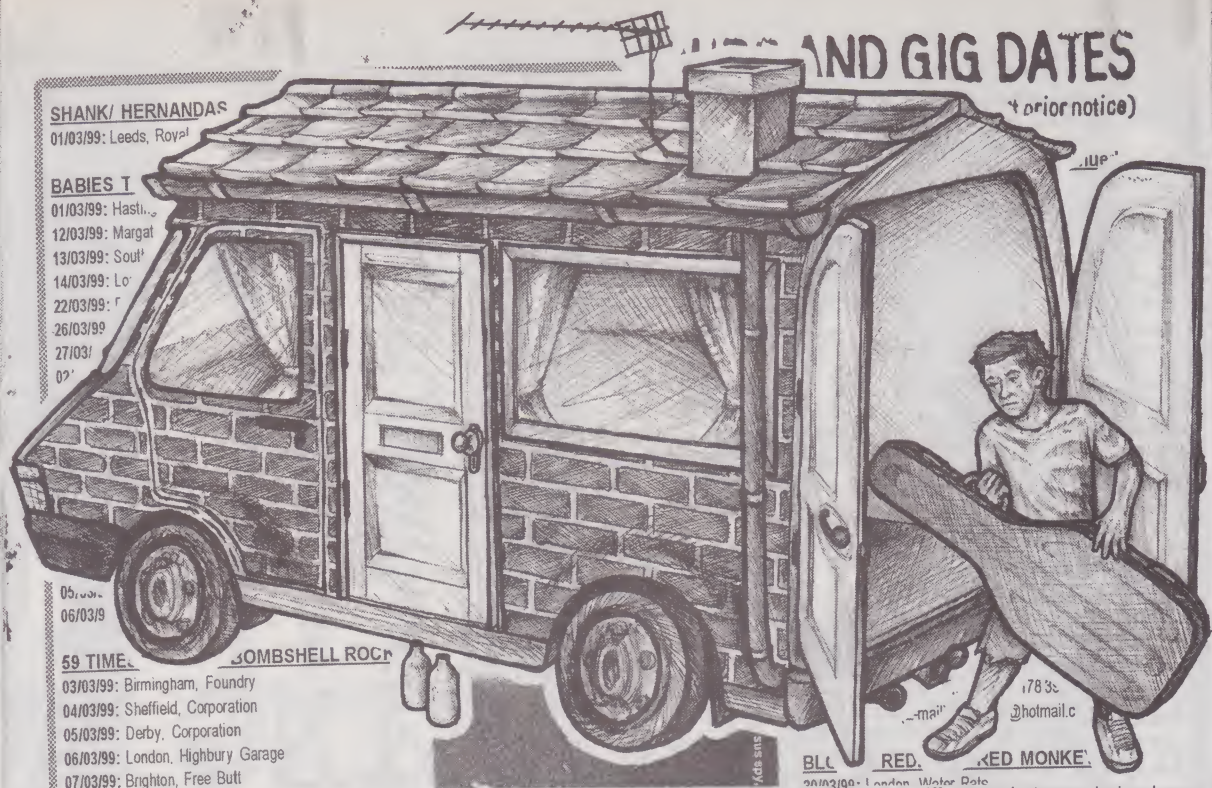
As well as sorting out your fee before a gig you should also try and make sure that whoever you're dealing with can also arrange a hot decent meal for you all and a place to stay. A lot of promoters in this country seem to think that this just isn't their responsibility but those who know the score and care about what they're doing and the bands will sort this out as standard.

I really can't stress enough how important a decent meal each day is when on tour. It can

be the difference between being happy and sad, having a good gig or a bad gig. If you're not being fed each night then you end up eating in fish and chip shops every night, which is pretty unhealthy. Plus if you're vegetarian or vegan then your choices are fairly limited. So if your booking your own shows then stress the importance of this. If you have an agent then this should also be included in the contract.

With eating in the mornings (We tend to have two meals a day whilst on tour) we just get up and drive to the nearest supermarket. We'd give ourselves £2 each to buy ourselves enough food to get us through the day (This amount varies depending on the band and how much they can afford). I strongly advise bands who are on a tight budget to try and eat communally as much as possible. This isn't always possible but if you've got time and the person who you're staying with doesn't mind

then just buy a load of food and take it back to the house and cook up a big meal for everyone. This ends up being a lot cheaper and you get to start the day with a decent hot meal. If you're at a gig and have no where to stay then the best thing to do is just ask on stage over the mic if anyone can put you all up for the night/give you a floor to sleep on. You can also make a little sign and put it on the merch stool. We usually find that these two methods work pretty well and are a great way of meeting some really cool people. Over the years we've made loads of really good friends this way all over the country and usually stay with the same people each time we go back to that place. If you do get stuck without somewhere to stay then check the map and see if there's anyone you know within driving distance that you could stay with. If that's not an option then you may be looking at an uncomfortable night in the van (But ask as many people as possible at the gig first). Van's can be kitted out quite well to accommodate for sleeping bodies. You can build a bed in the back etc but the fact is if you try sleeping more than 3/4 people in a van it's not gonna be great but at least it's a roof over your heads.







## Demos

As a bit of background to this column, I'm the front man in Fifty On Red, an old school hardcore band from Leicester / Nottingham. We actually recorded late January and released our demo at a show on February 6th in Market Harborough. This was the first band I've been in that got to the stage of recording and releasing a demo.

## Why a demo?

You've been in a band for a while, have written some songs, want people to hear them but no-one has heard of you yet so the chances of someone being willing to put out a record for you or offer you shows this early during the life of your band is pretty slim. A demo is a the natural first step for a young band to get some interest in them before they're ready for a full release, they're often only pressed in limited quantities – sold at a few shows and then sent to labels / zines / venues/ promoters to spread the word and let people know about your band.

So with regards to Fifty On Red and our demo - we practiced for around 3 months, wrote / re-wrote songs until we were down to 5 good tracks which we decided would be a decent amount for a demo as they were all around 1 minute long. Our set was around 10 minutes long at the time with an intro, the 5 demo songs and 2 covers which we decided would serve us well for a while. I guess the length of your demo is gonna vary depending on the style you're playing, ie

'emo' bands will very likely have individual songs longer than our entire demo but the length depends entirely on personal preference and whatever suits your particular genre.

## Recording

I guess this depends on how much money you have to spend, we were on a budget (3 of us are students) and wanted to try and get the songs down on tape as cheaply as possible. You should remember that a demo is merely a 'demonstration' of your band with a full recording to follow, it doesn't have to sound perfect. Often the best demos are the ones that capture the initial energy and enthusiasm bands have with a really raw recording before they actually get into a full studio which often results in a loss of the original spark. Don't get me wrong, it's important that your demo sounds decent and a lot of my all time favourite records are actually demos (Off the top of my head see the Raw Deal / Stop and Think demos for further information). If you're at college / uni then there's probably a sound engineering course in place somewhere so you should ask around to see if you can get a cheap / free recording. Often students need bands to practice with so you can get good deals. You should probably take CDs of bands with the kind of sound you're after from the demo but be realistic – if your demo is being recorded by some first year student, its very unlikely you're going to come out with an amazing sound. We asked around the local bands in Leicester and there was a guy our

friends Aim For The Head recommended, he'd recorded their first demo, was cheap and had his own studio he'd built in his garden so was very flexible. He was happy to help and agreed a reasonable rate for us so we went with him, like anything – a recommendation is more reliable than just working with some un-tested random.

This is pretty much common sense but the preparation towards your demo is very important - I know this sounds obvious but spend plenty of time practicing ensuring everything is perfect before you enter the studio. This will save you time which in turn will save you money. As an example, while we recorded we had Guitar strings break and had no spares which meant an hour was wasted trekking into town to buy new ones. Also, we'd never experimented with my voice (which is probably obvious to anyone who's heard the demo) before we entered the studio so the first time I heard the demo playing back at the recording was the first time I'd heard my voice on tape. A bad move. Buy a cheap stereo from argos or somewhere with a built in mic and spend plenty of time recording and listening to live practices to make sure you're perfectly happy with everything.

## Timing

Next decision to make – are you going to record your demo before or after you've played some shows. The longer you leave it, the tighter your songs will get and the more you will have to choose from when you finally





do decide to record. As we were a hardcore band, an important factor to consider was that we wanted crowd participation at the live show, sing alongs are awesome. We decided to record the demo before the first show, got our friends down to the recording to hang out and do the back up 'gang chant' parts which paid off as they all knew the lyrics ready for the show.

### CD vs Tape vs MP3

Tape demos are awesome, there's no arguing with that but they're also a lot more expensive / effort to put together. I guess it depends how important the presentation of the demo is to you – you should bare in mind that picking up a demo will often be the first interaction someone has with your band. It should be all about the music but you could've recorded the best demo going but

search for blank tapes or check your yellow pages for somewhere local. You could either have the tapes duplicated somewhere properly or you could sit and record them yourself. If you're in a band with 4/5 people who are all willing to do their fair share then I'd definitely advise cost wise that you tape them yourself. It's a tedious process having to sit and record 40/50 blank cassettes but you could get through it in an evening. While we recorded ours we got a couple of stereos into a front room and just cut out the covers / labeled the tapes at the same time as recording the demos and got most of the process all done in one go. Having tapes duplicated isn't cheap – you have to pay to have a master cassette produced and then pay a copy fee on top of the price of each cassette. If you'd like to go down the route of having everything done for you then The

### Promotion

Ok, your demo is finished and you need to get rid of them – how? A good start would be to get to work organising a show in your home town as a 'demo release' party and get all your mates down so they can all get hold of the demo at once then just get onto as many shows as you can, as more people hear the demo / hear about your band you'll get offered more shows and things will spiral from there. Play as many shows as possible, practice hard and try not to be to shit at these shows as mentioning you have a demo out after playing a shambolic set is probably not the best sales pitch.

The other alternative is to sell demos via mail order. Print up a load of flyers with details about the demo and then start handing them



if all you've bothered to put together is a shitty black and white photocopied sleeve and a CD-R its not going to be the most appealing item. I appreciate a lot more picking up a demo that a band has obviously spent some time on.

We decided to put together 200 tape demos and then do any more on CD-R. I honestly think people find cassettes too hard work which is pretty sad but mini disk / ipods / Discmans seem to have pretty much replaced walkmans now. We had people tell us that they didn't have tape players in their house / car / anywhere. I guess its like the vinyl vs CD dilemma. Vinyl is by far the more 'hardcore' format but realistically which is gonna be the most use to you? We seemed to start getting better responses to the demo songs once the MP3's were online and we were selling CD-Rs but that could be just as much down to the fact that people had been listening to the tape longer.

Tapes – If you're going to do tapes, its possible to pick up blank tapes pretty cheaply, there are loads of places on the internet that sell them, just do a google



Justice / Jaguarz (euro press) demos were done at a place in Holland which is the cheapest place I've found for tapes / masters / copying – [www.duplicase.nl](http://www.duplicase.nl).

CD-R - You can pick up cheap CD-Rs pretty much anywhere these days, if you wanted to buy 200-300 CD-Rs then I'd avoid places like PC World and just search online for some good bulk deals. Also, make sure they're not Data only CDs and will actually play in CD Player. Don't forget to label the CDs somehow either, a lot of places on the internet provide a service to print artwork onto CD's which often looks awesome.

MP3 - The internet is basically available to everyone now and is a very useful means of getting your demo out. Rip the files from your original CD and get them online as MP3's. [www.hxcmp3.com](http://www.hxcmp3.com) is a free place to host MP3's, and pretty much all your favourite bands are already using it. Soulseek is definitely another good way to pass MP3s on, I ripped our demo and passed it on to a few friends and before long started seeing it appear all over the place.



out at shows where you think there will be kids around that are interested. E-mail distros and ask them to take demos on consignment (ie you post them and then once the distro has sold them you get your money, remember to offer them a decent rate, if you're selling demos for a quid, don't expect to get a quid from someone running a distro, the point is they'll take a small cut for themselves). Get posting on as many messageboards as you can, mention a new demo is out – everyone is interested in checking out new bands, especially bands from your nearby area so do internet searches for local boards etc. Before selling demos through mail-order, get set up for Paypal. It's a payment service that lets you make payments direct to people online in seconds, practically everyone uses it now. Telling people they can just paypal you a quid instead of sending a cheque for £1 makes things massively easier, people are lazy so make it as easy as possible for them.

If you want any further information on any of the above, please give me a shout – [xiamptex@hotmail.com](mailto:xiamptex@hotmail.com)







# ALTERING SHIRTS

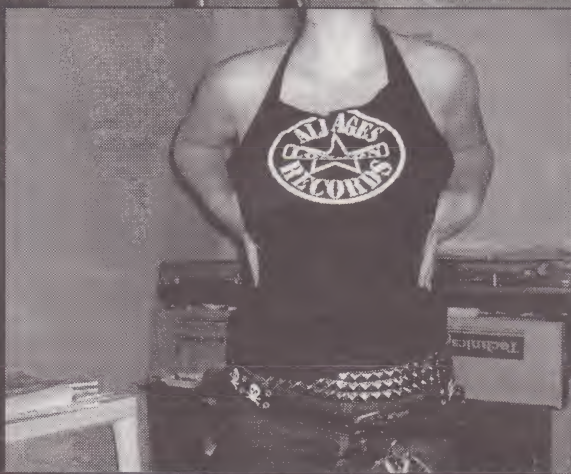
I am so tired of magazines telling me what to wear, what's 'hot' and what's 'not'... I think it's about time we took clothing into our own hands- we should wear what makes us feel strong and individual, not whatever Vogue is telling us is this month's 'must have'. Why should we be slaves to fashion labels and magazines when cheap and unique clothing is at our fingertips? ... Welcome to Chris 12-oh-5's D.I.Y (Design It Yourself) clothing ideas.

As a girl, one thing I find quite annoying is when bands don't make t-shirts in girl's designs, inflicting upon us the 'small' option (which is clearly not designed for anyone with breasts). To combat this problem, I tend to pick up whatever t-shirt I can get my hands on

shirt (I usually take it in about 3cm) and then stick pins through both pieces of shirt this distance from the edge all the way along (including the sleeves if you are not doing a 'vest crop'). It's important to remember to allow a bit more material around the chest if you're a female, I've had a couple of disasters with not being able to get the shirt back over me because I made it too tight. Once it's all pinned, stitch it back together (remember! INSIDE OUT) either with a sewing machine (overlocking) or by hand (I do mine by hand, but it doesn't tend to last very well in washing machines), trim the excess and turn back the right way round.

sometimes large shirts are really difficult to get into shape, so I usually just put them on and fit it all together with pins (the timeless 'I'll MAKE it fit' method).

5) The most fun way of customising your clothes is by messing around with necklines, ribbons, patches, safety pins, lace etc. It tends to be messy, but who really expects punks to have perfectly finished t-shirts? With the KISS t-shirt I simply cut two lines of vertical parallel holes and threaded ribbon through. Ribbon can also be used as a halter-neck if you completely bugger the neckline of your shirt and end up cutting it into a boob tube type shape. I have occasionally delved into the world of skirt making, the most basic example being the time when I cut the feet off some



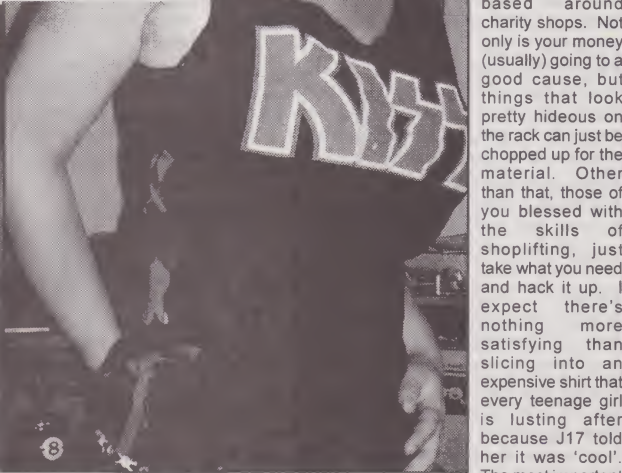
and get to work customising it to fit my own shape and to give it that extra sense of individuality. I am by no means a fashion connoisseur, nor someone particularly skilled with a needle and thread, but I decided to put together a simple guide of some ideas on how you can customise your clothes when you are tired of bumping into 10 people in the same outfit as you.

1) The most simple way to produce a more loose fitting shirt (does anyone else hate it when t-shirts cling under your armpits?! ugh) is the basic 'vest crop' (see KISS shirt for example) which works on both guys and girls. This is almost impossible to mess up, but more details later if you do end up cropping it too far in. This method is best done by cutting along the seams on the sleeves first and either hemming the excess in, which will give the shirt a longer life by preventing fraying, or just trimming it in bit by bit. The neck is done in the same way, but I generally find it looks

3) As I mentioned above, sometimes making a vest can go a little bit wrong if you cut too much off the sleeves. This happened with my All Ages t-shirt and I was about to despair when my friend suggested I make a halter-neck from the remnants. The best way to make a halter is to wear the shirt and get someone else to cut around you, this allows you to cut the exact lengths and sections off without too much mishap. With this particular one, my friend cut from my armpit, around the back of my neck (about 2 inches below the neck seam) and back in line with the other armpit. She then removed the back panel by placing pins in line with where the 'armpit triangle' started and cutting a straight line as possible between those two points at the back. I then decided to hack off the funny neck seam and cut the material so that I could vary the 'tightness' of the front of the shirt. If the back is hanging a little bit loose, you can either cut the back in half and then tie it together with bows (it depends

black tights and cut a denim skirt (£2 in a charity shop) in half. I removed a section of denim and replaced with a section of leopard print (attached with safety pins) and a couple of patches. This kind of thing creates a completely unique and practical outfit (you rip/spill beer on a section, simply cut it out and replace it with another... plus, you're wearing tights, so there isn't any mobility restrictions or that 'feeling over dressed' issue). Image maker is also a crazy way to make your own designs, but it can be expensive and tricky...although nothing beats turning up to a 50<sup>th</sup>

birthday and every guest being presented with a pair of boxers with the hosts head on the front. Who the hell thought of that? 6) My final tip is based around charity shops. Not only is your money (usually) going to a good cause, but things that look pretty hideous on the rack can just be chopped up for the material. Other than that, those of you blessed with the skills of shoplifting, just take what you need and hack it up. I expect there's nothing more satisfying than slicing into an expensive shirt that every teenage girl is lusting after because J17 told her it was 'cool'. The most important



better if you cut a deeper semi-circle on the chest side.

2) A problem a lot of people find is that t-shirts are quite baggy. I know it sounds girly to be talking about tightening shirts, but I know quite a few hardcore boys who take their t-shirts in as well. So, if you buy a t-shirt and find that it's a little bit too loose fitting, the simplest way I know to fix this problem is by un-picking all the stitching. This will leave you with two bits of t-shirt, joined at the neck, which you then need to turn inside out. Decide how much tighter you want the t-

shirt (how much skin you're comfortable with showing) or else just pin it to your bra, which is what I tend to do.

4) I made the Movielife t-shirt a few years ago when I had enough time on my hands to bother with webbing, etc. I first took this shirt in (It was a Large) and cut the triangular shape into the neckline (both front and back). This looked good, but it was a little bit frayed, so I turned it in half a centimetre on the inside and joined it using webbing (which can be found at most good fabric shops... I think its proper name is Bondaweb). As you can see from the picture,

element of customising clothes is to see beyond what you have in front of you; once you have a vision of how you want your things to look, the rest is relatively easy. Happy snipping.

Chris 12-oh-5

bondage.girl@btinternet.com / slowergherkin@hotmail.com





I didn't put on a gig for a very long time because I just assumed that it was something for the "professionals" to be doing, that you needed thousands in the bank, and all the rest of that nonsense. Of course that's all bollocks. Yeah, if everything goes wrong you might be down a couple of hundred quid, but really that shouldn't happen. It always amazes me when I hear about people losing a few hundred pounds on a gig, I mean if you don't think a band will draw a crowd and you're paying them £200 then you're going to be losing a couple of hundred quid. Putting on shows can be stressful, and is certainly pretty time consuming, but when a shows gone amazing, and it wouldn't have happened if you hadn't put it on then it's a fucking amazing feeling. So without further ado this is my two pence on putting on gigs.

#### Date:

The no-brainer of the whole article. So obvious I almost forgot to put it in. You need to work out a date, and you need to make sure there isn't a gig in the local area that's going to clash with you, either on the same night, or the next couple of days. If it's a touring band this is sometimes impossible to work around, but you should try and avoid having two gigs on the same night as much as possible. Also try and avoid lame things like big football matches (even if it is slightly depressing that punk/hardcore kids would rather watch their team "do battle" than dance) or A-Level/ GCSE exams, and putting a gig on anytime during August and January is just asking for trouble.

#### Bands:

It seems like another no-brainer but you gotta work out what bands are going to play. It seems that there are basically two kinds of shows there's the one off show, or the show that's part of a wider tour for the headlining band. The later is normally easier to sort because the headlining band is the defining feature, you just got to get bands that fit around the headliner. This doesn't necessarily mean putting on bands that sound *absolutely* identical to the headliner. It is not fun watching four two tone bands – however good they may be – all in the same night. Variety is the spice of life they say. By the same measure though it's no point being overly eclectic. A skacore band are not going to work with a post-rock

band, regardless of whether you like them or not, it'll just be weird, believe me I've seen it happen too many times. The one off show is not that much different from putting a touring band on except that you've got to find a headliner. I should probably note here that a lot of kids don't think that the headliner should define the show, that the show should be defined as an entity on it's own. This happens if you a. get bands that are roughly the same size as each other, or b. bands who are all part of the same scene. All the same I've found it's easier to think of gigs in terms of who's headlining, but then again I'm not terribly good at having two ideas in my head at once.

#### Running order:

Once you've got the bands confirmed you need to work out the running order. You then need to tell all the bands what you think the running order should be. I've never had it happen but a few friends have put on shows where bands' egos have been hurt because they weren't second last on the bill, so it pays to tell them in advance so you get the tantrum over email rather than in the actual venue on the day. The other – far more important – reason for telling bands what time you're thinking they should play is so that they know when to show up, and also can work out whether they can bunk off work/ school early enough to be able to get to the venue on time.

#### Equipment:

OK if you haven't played in bands, put on shows, or helped out at them before chances are you don't know what equipment bands should bring. Basically for a band to play they need a drum kit, drum bits/ breakables (the bass pedal, cymbals), bass head, bass cab, guitar head, and guitar cab. Obviously if they have more than one guitarist, they need more than one guitar cab/ head. If you don't have these things then the gig isn't happening. The expectation is that the headlining band provides the cabs and the drum kit, whilst the band use their own instruments, heads, and drum breakables. This has many advantages, the main one being that only two bands need to sound check with that set up, and the change over time is significantly quicker and easier. Though at most gigs it works that the headlining band brings the cabs and drum kit you need to work this out a long time before

hand, as it doesn't always happen. For starters some bands who are on tour – especially from the USA – may not have cabs with them since it's too expensive for them to hire, or they may be arriving after the show was due to start. Likewise a band may have just bought a new drum kit and they really don't want a whole load of people using it, it may be slightly selfish, but it's completely fair. If this happens you need to find another band who's willing to bring cabs & drum kit. The other problem that might happen is that some bands may not be able to bring heads, or drum bits, for whatever reason. If this happens then you need to make sure that the band they're expecting to borrow equipment off, knows they're going to borrowing it long before hand. Essentially you need to be sure what band is bringing what, and that all the other bands know the same things. If you've got more than four bands playing it's pretty useful just to write it all down so you can see instantly who's bringing what without having to trawl through all your emails.

#### Venues:

Before working out what venue to go with you need to work out how many people you're expecting to come. If you're only expecting 50 people to show up there's no point booking a 200 person venue. You need to consider the location of whatever venue you're hiring as well. There's an awesome little venue near my friends house but it's on a bus route, in an area where not too many people know well, so no-one would come to the gig. Though it's pretty annoying it does tend to be the case that people like going to the same venues because they know what to expect. The other thing you need to consider is whether the venue provides a PA system, and how much the venue itself costs to hire. A lot of the time PA-less venues will rent out for free, whilst ones with a PA (which tend to be bigger venues) charge. Sometimes it works out cheaper, or at least easier, going to a venue where there's a built in PA, rather than having to hire one for yourself. This is a pretty grey area, and is entirely subjective depending on where you live and what kind of gig you're putting on (if you're putting on ska for example go to a venue with a PA). Your best bet is to talk to other kids in your area who've put on shows before, and can point you in the direction of a nice person who'll rent his PA for cheap.





#### Paying bands:

Bands need to get paid. It's very fucking simple. You need to work out before the show what you can and can't pay. It all depends on the size of the venue and what you're asking on the door, but all the same every band needs at least £50 so that they can pay for petrol. A good system that I've used a couple of times is to say to bands that whatever happens they'll get £50 each, with bands not coming too far getting slightly less, and those coming further slightly more, but then whatever profit is made at the door gets split x number of ways between all the bands and myself. The other popular way of doing it is for the promoter just to agree before hand the band's guarantee, and keep whatever profit is made on the door. If you're working as a gig collective, or putting on a lot of shows then the later is probably the best method to use, since it means you, or the collective, won't have to go out of pocket if there's a bad show. Again what each band is paid needs to be worked out a long time ahead of the show. The crap thing about money is that unless everybody knows exactly what's going on then there's going to be bitterness and resentment. The other thing worth mentioning is that you shouldn't agree to putting a band on if you can't guarantee absolutely that you'll be able to pay them the money they're expecting. This is especially true of touring bands from outside the UK who really need to get their guarantee every night else they're going to be in debt at the end of the tour, which means we'll have to wait longer for them to come back to play.

#### Publicity:

Message boards, and internet sites are a good way to get the news out quickly, but it really doesn't guarantee a turnout at all, even if kids are saying on the message boards that they'll definitely come. The only way to really guarantee a turnout is to hand out hundreds and hundreds of fliers. Every show you go to

where you think people might be interested you should hand out fliers. Leave them in venues and at record stores. If it's going to be something really big which you expect people to travel for you could even send them to distros and zines to send out in their mail order. Hunt around for photocopies, I'm sure you'll be able to find some cheap ones around the place. If you find somewhere like Kinko's or Staples you can probably print off hundreds that you don't have to pay for as well.

#### Feeding:

Just like paying a band you need to feed them. On the rest of our continent this is a given, but in the UK for some reason this seems to be a novel idea. It's not expensive to provide food for a band, especially if it basically consists of one big meal, and some fruit. Remember to keep it vegan though. Even if you're some


animal hater you'll find that normally at least one member of the band is vegan. If you want ingredients to cooking a big meal there's a guide to doing it at the bottom of this page.

#### Accommodation:

You should also make sure that the bands have a place to stay for the night if they need it. Nothing sucks worse than having to sleep in a van or driving back home at 3am just because no-one would let you crash on their floor. If you don't have space for a band to crash at yours then you need to find friends who do. If bands have toured before they normally have friends in each town who they can crash with, but you should just make sure that they are actually able to do that.

And that's it - well sort of. Hope you enjoy the show.

### Basil Pasta



2	tbsp	Olive Oil
1	large	onion
4	cloves	garlic
175g	6oz	green lentils, soaked overnight, then drained.
1	tsp	salt
2	tbsp	basil leaves, chopped roughly
50g	2oz	pumpkin seeds
125g	4oz	frozen chopped spinach
600ml	1 pt	vegetable stock
375g	12oz	pasta (tagliatelle is good)

heat oil in a large pan and gently fry the garlic and onion until soft but not coloured.

add lentils to the pan. fry for 1 min.

season with salt and stir in basil, pumpkin seeds, spinach and stock. simmer uncovered for 25 mins.

cook pasta till done

drain and serve with sauce.

STOLEN FROM THE GREEDY VEGANS @ 56A  
ORIGINALLY PRINTED IN GRIME & NOURISHMENT





## LET'S MAKE A ZINE

WITH: EDD

So time and lack of space – but mainly lack of space – are once again the reason for this being shorter than it should be, I'll just have to finish it off in the next issue.

This issue then we'll just look at the mechanics of actually putting a zine together. It seems to be the bit that most people are the most frightened by – hence why I guess a lot of people send their zine off to printers – but yet is one of the coolest parts of making the zine, because you are actually physically making it. I think it's awesome. More awesome because I only recently rediscovered how to do

it, and now think that messing around with photocopiers is the most fun ever. So this anyway is all the different ways that you can make a zine, from A4 down to A6, through various different styles of bind, and packing methods. Enjoy.

The A4 fanzine:

Personally I prefer A5 photocopied zines, but there are some very cool A4 zines kicking around at the moment (Murder Contest and Courage to Care being just two that I can think of). There are basically two ways of putting an A4 zine together. The first – and the easiest both to bind and break – is simply copying all your pages onto A4 pages, but leaving a 1cm column on the right hand side. Once you've printed them all out you then simply staple them all together.

It's easy to do, but it's not particularly attractive, nor very easy to read. If you're doing this method a better way to bind it I've found is to punch eight or ten holes on the right hand side and thread string/ cord/ ribbon (depending on personal aesthetic) to bind it. I've only done

this once, but it worked well, since the pages moved more freely than when they were stapled.

The second method and the one favoured by most doing A4 zines is to print out all the

artwork onto A3 paper and then to simply fold the A3 pages in half so that they become A4. The problem with this is finding an A3 photocopier, especially one cheap enough to

make a decent sized zine on. You're best bet – or at least the best I've found – is those horrible industrial parks that are found on the edge of most cities and market towns, where they'll invariably have an Office World etc, where you can happily rip off the photocopy machine to your hearts content.

The A5 fanzine:

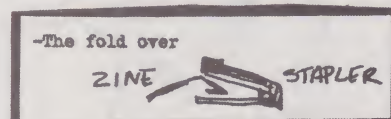
The most simple, but by far the best. Copy all the right sized artwork onto A4 pages, and then fold them in half so that they turn into an A5 zine. Of all the photocopied zines this is the easiest one to do by far, and tends to be the hardest to fuck up. The golden rule is just to leave enough margin space so that you don't fold over what you've said by accident. You can then leave unbound (I don't recommend it but you can!), staple, or tie your zine together.

The A6 fanzine:

I've never actually done this, but the concept is simple enough. You print all your artwork onto an A4 page, but making sure that you get four individual pages onto each side (so

the size of a flier), collate all the A4 pages together, and then fold once (so that it's A5 size), and then fold again to make it A6. All you need to do then is to cut the tops (or bottoms depending on how you've folded it) for it to work as a zine. It's a bit fiddly to work out I think, and you're left with a pretty small fanzine. Having said that if done well they can look exceptionally cool.

Ripping off photocopiers



Very briefly there are two ways to rip off a photocopier. The first – and least sophisticated – is to find a stand alone photocopier (that isn't linked back to the cashier by a computer) and just photocopy as many pieces of paper as possible, but whilst it's printing act busy, put one of the zines together etc, so that the cashier thinks you're doing that rather than using the photocopier. Then when you go to pay simply put half of the pages into your backpack and pay for the other half. The other method only works in a couple of stores in the UK, but is by far the best method. Some photocopiers work by using electronic cards, which store how many pages you've printed. The trick is to get two of the cards. You use one to print lots, and lots and lots of pages. Then take it out and put it in the bin. Then use the second card for the next x number of copies. Again don't make it too obvious you're ripping them off blind. Act busy and they won't suspect a thing.

Covers

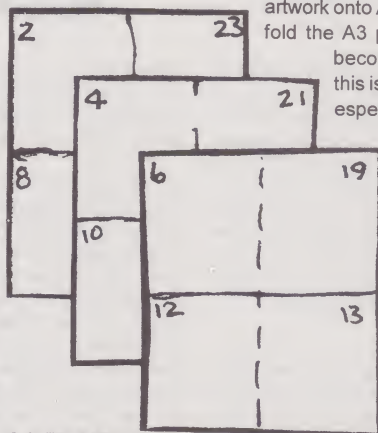
Photocopied covers are boring. Period. Recycled, White 72gsm, with black ink on top is not exciting. One way to get around this is to put coloured paper in for doing the covers, but the problem with this is that you're sometimes left with illegible covers. The answer then? Screenprint. The coolest zines that I own are the ones that have colour screen printed card stock covers. It's a little bit of hard work but well, well worth it. See opposite for how to screenprint if you don't already know. One other thing that a lot of Perzine's from Portland seem to do is to cut out shapes in the cover to produce screens to the title etc. Experiment with acetate, tracing paper, handmade paper and see what looks cool.

Packaging

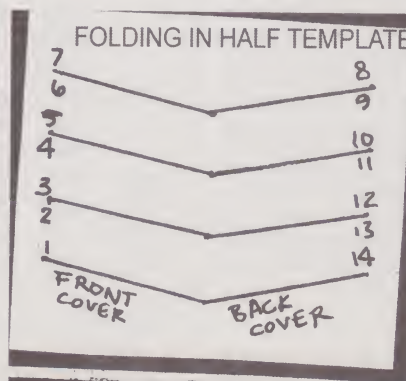
Failed Rockstar #1 reminded me how cool putting zines into a package is. All Rob did was to put the zine in an envelope and then screen print the title onto it, but it just added a lot to the zine, whilst also protecting it from the usual wear and tear of a zine's life on the road. You can experiment with paper bag, old plastic, you

name, your imagination is the limit.

Happy zine making, there'll be more on this next issue.



A6 TEMPLATE





# SCREEN PRINTING

BY: U\$ JON

So you wanna silk screen, huh? Silk screenin' is rockin', you can rely on yourself and people you trust to help you out. Screenin' is yet one more thing that you can really easily do yourself, not having to go to some weird big ol' company that just wants your money. It's for anything, anyone who wants designs printed, another part of our basic day to day life that would be better done by ourselves and people around us....

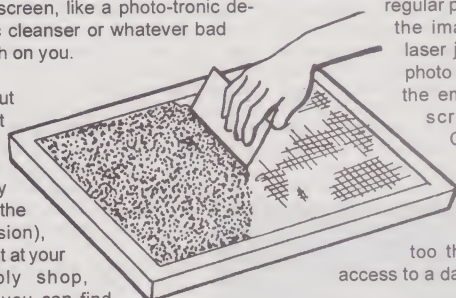
I still don't know why anybody would buy one, it is so easy to make maybe we could fundraiser for the Rev by starting a screen-making collective....

The image: OK, now for the complication. To burn an image on to the screen, you need to print a regular photocopy - size acetate of the image on a photocopier or laser jet, not an ink jet. Mix the photo emulsion. With a spoon, tip the emulsion on the top of the screen and spread down.

Cover blank spots until the whole screen, back and front, is evenly covered with emulsion. Make sure it is even and not too thick on the screen. Have access to a dark room ready.

Don't get scared off by thinking you need all sorts of weird stuff to screen, like a photo-tronic de-magnifying static cleanser or whatever bad people try to push on you.

All the hype about needing the "right equipment" for screening is beat. The only thing you need is the chemical (emulsion), prolly can find that at your local art supply shop, everything else you can find around the house....



So get yer friends together, ask different groups, your mom's punk band, whatever, start a screening collective, it is fun and will make people happy....

How to DIY silk screen....

Materials: Hammer, staple gun, wood, thin polyester where you can just see the weave, stiff piece of cardboard, dark room, a strong lightbulb. Acrylic paint, high pressure water source, wood glue, vegetable oil

Make the screen: Screens found at artists supply shops can be got for around £10 - £20 (!!!). But you can make your own for about £2-3.

1. GET any wood. Cut into four pieces. Glue the four sides together and staple the corners together. Let dry.
2. CUT out a piece of polyester the size of the screen and overlapping the wood. Begin by stapling one of the corners of the material to the wood. Start stapling out, to the right, to the left, and stretching out the material until you make the staples go all around. The screen should be tight as a drum.

OK THAT'S A SCREEN!!!!

Cover blank spots until the whole screen, back and front, is evenly covered with emulsion. Make sure it is even and not too thick on the screen. Have access to a dark room ready.

1. LET the image dry for about an hour and a half, or until the emulsion has dried. DO NOT burn the image if yer screen is still wet. No light in the room. A fan will make the screen dry faster....

2. CAREFUL NOW! And you will have a big smile or else I guarantee your fist will go through the wall.

3. TURN ON THE LIGHTS. Put veg oil on the back of the acetate. This will make sure it lays flat on the screen. Make sure you lay the transparency down so that when you put down the screen to print it is not backwards!!! This takes some future visualizing, so complicated sometimes....

4. Expose the image EVENLY and laying it HORIZONTALLY. OK, now you just have to wait for the emulsion to harden under the light. Around an hour is good, depending on the strength of your light. (about an hour = 100W, 45 mins = 150W) PROBLEM IS!!! If you leave the light on too long, you won't be able to wash out the image. If you leave it too short, you will wash out the entire screen.

WASH OUT!!!

## 150-Watt Bulb, Clear Incandescent

Screen Size	150W Bulb Height	Exposure time
8" x 10"	12 inches	45 minutes
10" x 14"	12 inches	45 minutes
12" x 18"	15 inches	1 hr. 14 minutes
16" x 20"	17 inches	1 hr. 32 minutes
18" x 20"	17 inches	1 hr. 32 minutes

Go to a high pressure water source, like a shower head. Take the acetate off, and you will find a faint light blue tracing of your image. The image still has emulsion in it and needs to be washed out. It may take a while to wash out, so don't get frustrated. You will know you are done when you see the original polyester under the emulsion.

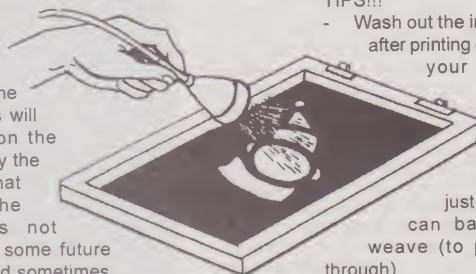
NOW LET IT DRY!! B4 you screen

TO SCREEN!

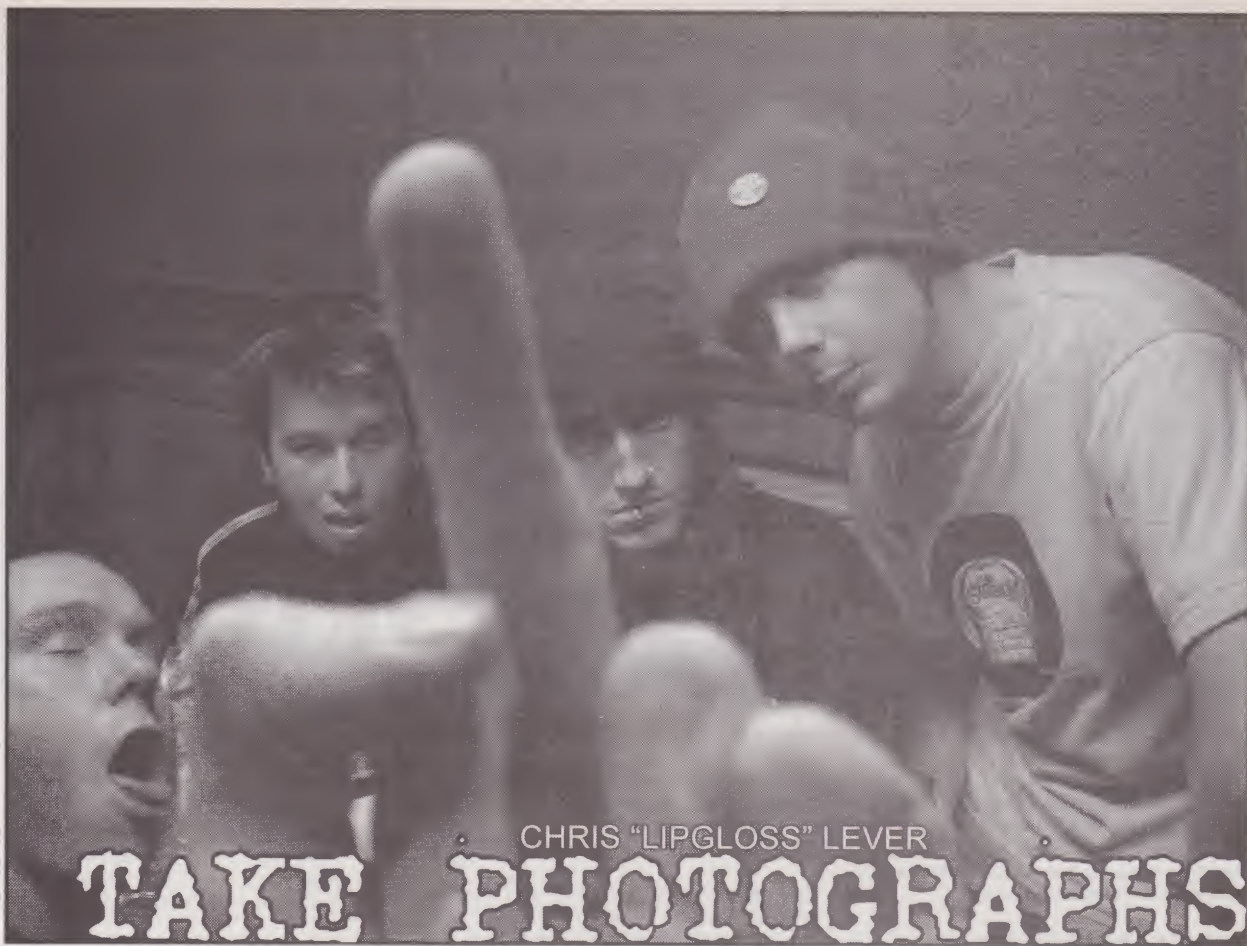
LAY the screen down on whatever you want to screen onto. Take a spoon and evenly spread ink around the image. Using the cardboard, press the ink evenly through the screen. Make sure ink has gone through everywhere and its not bunched up. OK, simple enough now, lift up the screen and your image is printed.

## TIPS!!!

- Wash out the ink immediately after printing or it will dry and your screen is fucked!
- The think polyester should not be too thin, just enough so you can barely see the weave (to press the ink through)
- DON'T USE NAILS TO PUT YOUR SCREEN TOGETHER! Because it will prolly split the wood.
- USE an old picture frame as a premade screen.
- Don't make a big ol' screen and put more than more image on it. one design for one screen (unless yer makin' patches). It will save you crying.
- Iron the shirts/whatever so the ink doesn't fade when washed.







# TAKE PHOTOGRAPHS

CHRIS "LIPGLOSS" LEVER

## Intro.

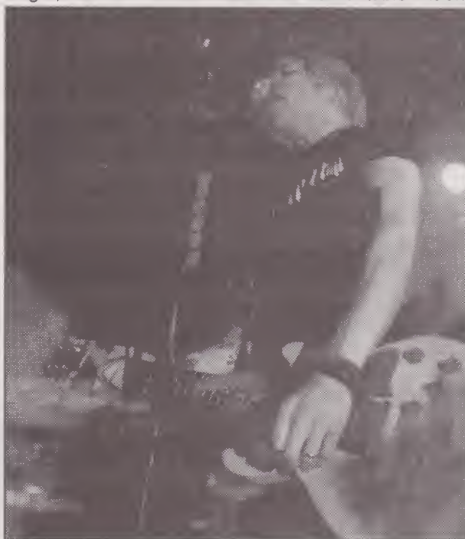
Who'd have thought it? Me? A burgeoning young music photographer? Nah! If you'd have told me this time last year that I'd have nearly 40 gigs worth of experience behind me in that year alone I'd have snapped your legs off, but alas it's true, and with a little luck I'm going to try and teach you guys how anyone with a passion for music and a penchant for photography can do the same. There isn't enough time here to go into all the 'ifs' and 'buts' of such an all-encompassing topic, and if it's a complete how-to guide you're after I'm afraid you're looking in the wrong place. However, what I do have to offer is an array of advice that applies to anyone and everyone, etc, etc, etc

## Photos, Photos, Photos

"Don't be too intellectual about photography. Most great shots are the results of gut reactions" ANSEL ADAMS

The first piece of advice I have to offering anyone with an interest in music photography is plain and simple...get out there and take some god-damned photos. Chances are that most of you have been doing this in some way shape or form already, be it that disposable camera you bought the first time you went to reading, that digital camera you got for your 18<sup>th</sup> birthday or that old Pentax you borrowed from your grandparents. The truth of the matter is we no longer live in an age where you have to be rich to own a camera, with a piece out there to cater for every style and budget you could ever conceive. Just get hold of something and start experimenting with it, get a feel for it and get out there and take some pictures. 'But how am I going to take pictures of bands without a photo pass, how do I get a photo pass without a portfolio and how do I get a portfolio with photos of bands?' Yes, I hear your concerns but trust me (as I'll explain in due course) it's a vicious circle that's very easily broken. I'll let you into a little secret now; at the end of the day your photos themselves are always going to say a lot more about you than the bands ever could, and at this stage in the game you need to be concentrating on formulating your own style of photography, not getting to Brixton Academy! Listen to Edd, support you're local scene...it'll produce more photo opportunities than you could reasonably comprehend. Shout out to local

bands, venues and promoters (all of which have perfectly malleable egos) requesting to shoot at their gigs and chances and they'll jump at the chance. You get the gigs; they get some quality photos for their websites...everyone's happy. You'll also unearth a lot of small venues with a pretty laissez faire camera policy and all the low-level lighting to allow you to work the floor and fully get to grips with your camera (lest we not forget, the Underworld has become a veritable



haven for amateur photographers and pros akin). Experiment as much as you can, it'll pay-off in the long run and it'll help you learn how to use your camera to its fullest potential in a host of different environments far quicker than any manual, book or DIY guide ever can.

## The Perfect Setup

Forget what the pros say, you don't need an expensive set up to get great shots, as this photo of Tim Armstrong I took at Brixton Academy should serve to illustrate. I'm so proud of this picture, and I'll tell you why. Rancid... Brixton

Academy... the first time they'd played a club date in the UK in over 4 years, this was a pretty big gig if you hadn't guessed, and I had the cheapest camera in the photo pit by a clear £2,000. All the freelancers were there with their £16,000 lenses and a few of the Big Cheese staffers kitted out with a Digital SLR at the very least and there was me...with a £400 Sony 6xMegaZoom I borrowed off my Dad! The expose was so slow I had to rest

it on the stage to ensure this shot was in focus, and because I happened to be in the right place at the right time I managed to take a better shot than any of those fuckers. Everything else I've shot to date has been with a Pentax X-10 fully automatic SLR I was given by my dad a few years ago, which I'm also proud to announce could be bought off eBay for £2.99 last time I checked, so I guess my photos stand as three-colour process proof that you don't need a top of the list lens to get the job done. If you're going to be taking a lot of gig photos a flash gun for any SLR is pretty important, and really worth shelling out for one with a Thru-The-Lens meter. Obviously you won't be able to use your flash at big venues, and its common-courtesy not to use it after the first three songs of any band's set, but TTL flash will always give you just the right amount of light to perfectly encapsulate a shot. Too much flash (as you usually get with a lot of built-in flashes) will bleach out too much of the detail, and vice versa... and with bands like Converge incessantly tearing across the stage, it's a pretty important facet to take advantage of. If you're looking to add a personal touch to your

photos I'd recommend a little experimentation with lens filters as they're not that expensive compared to the camera itself and they have a huge impact on your photos. You should all be using a UV filter on your lenses as standard, but you can also increase the contrast of B&W shots with either a Yellow, Red or Blue filter, and with a whole host of colour-enhancing, reflection diminishing filters for colour photos you can easily boost the intensity of your prints, branding your images a cut above the rest. Another factor to take heed of is your choice of film and the effect it has on your prints overall. The higher the ISO



number, the faster your film is, and the faster your film the grainier your prints will end up. If you're using a flash you can get away with a 200 or a 400 speed film but a good 800 should give you the diversity to flit between flash and longer-exposure shots without taking too much toll on the quality. However, if you want to recreate that Glen E. Friedman, Dance of Day's hardcore look simply get yourself a couple of roles of Kodak 1200 and a strong flash and you're there. I tend to only use Fuji film as a matter of principle as it's the best colour film (Ilford for the Black and Whites) but Agfa has proven to be a very good significant other, faring particularly well under brightly coloured, tungsten filament spotlights. As with food there's a notable difference between the 'sell by' and the 'use by' expiry dates on film, so keep it in the fridge and it will last longer and see what you can salvage from the skips round the back of Jessops. They throw out a lot of perfectly useable film every day, if the staff don't take it home first. If there's any vegans in the house this is a polite warning; you might want to switch to digital in the not too distant future as unbeknown to most, camera film is comprised of several layers of gelatine amongst all things.

### Blagging A Photo Pass

Believe you me, getting a photo pass is a lot easier than I ever thought it would be if you know the right people. I've sworn a blood oath to all the PR companies who've helped me out in the past not to freely distribute their details but you'd be amazed at just what you can find by googlewhacking 'PR' and seeing what you catch (hint, hint), or by emailing the 'info' sections of label websites and asking to be put in touch with their promotions people. The trick is to be polite, yet persistent and not to bombard them with loads of 1mb attachment emails in a vain effort to get them to notice your work. Instead, take advantage of websites like [www.deviantart.com](http://www.deviantart.com) that let you upload your own photos and create your own online portfolio. Then if anyone requests to see your work, you can not only wow them with your organisational skill, but you're entire portfolio is just a URL away. Don't head straight for the top try and help out the support bands instead. Most support bands have quite a large number of guest list spaces at their disposal, the majority of which only ever get wasted...perhaps the offer of a few free photos for their website in exchange for a free photo pass is simply too tempting an offer to refuse? Of course the way I fell into concert photography was through a simple need to catalogue and decorate the interviews and gig reviews I do. Seeing as most of the people who hook up all the interviews and review tickets are essentially the same people who compile the guest list most of the photo passes I've received this last year have been nothing more than an email away, so get out there, support your local zine scene, and if there isn't one, do it yourself. If all else fails don't ever underestimate the effectiveness of sneaking into venues with the band themselves. I've helped so many bands carry their equipment into the Highbury Garage I can vouch for the fact the staff just assume I'm 'with the band' every time. Hang onto your photo passes too, because the more you get, the more you'll realise they almost all look the same. Take them with you to every gig you go to, look around for someone with a pass for the days gig (or check he poster they normally have at the door informing security of what to look out for) find a matching pair and unless the security guard standing in your way turns out to be 'the new guy' you'll get away with it more times than not. However, there's one final piece of advice about guest lists I can't tell you enough, so I'm going to let one of the pros tell you in the hope it rings home a little more clearly!

"No matter how sincere and reassuring the publicist is that your pass will be waiting for you...you can anticipate a dropped ball on somebody's part at least 20% of the time. For one reason or another your name simply doesn't appear on the bands or record company's guest list and you're left standing outside feeling foolish." JOHN SIEVERT

This is true, and yes it happens to me MORE than 20% of the time I promise you. If someone offers to put you on a guest list please take a

copy of any confirming emails with you, it'll only end in tears if you don't and as with most security guards 'no' is the only answer. As a matter of principle I refuse to even leave the house these days unless I have a contact number for the band, tour manager, etc in case everything goes tits up on the day, it's a good way to do things and I haven't been messed around since.



### Working Gigs/Shooting Better Photos

Being a fan of the music will make you a better photographer period, and if you know whether Tim Armstrong's left or right handed and when he's going to hit the long notes you're already ahead of the game. I've never been afraid to get where I want to be in a crowd to get the shots I want, so if you're happy to stand at the back of the room and hold your camera above your head, you'd better be happy with the photos you're taking. Ok, I'm not encouraging everyone to do this, I don't want to be held responsible for the damages but I've never had any qualms with taking my camera into the pit with me, and if you



look at the photo I took of Lewis from Captain Everything at the Garage, you'll hopefully know why. Anyone who's ever tried to shoot a gig at the Garage will understand how much of a nightmare it is, but sometimes you've just got to get stuck in if you want to get close to the stage...how else do you think you get all those great shots of hardcore bands leaning over the crowd to let the fans sing! If you get the chance to shoot interviews then I recommend you try your hardest to make them as interesting as possible

for two reasons. 1. It's usually very hard to get a band you've met for the first time suitably animated (unless they're drunk) and 2. You're going to want your photos to stand out from every other snapshot the band's ever posed for before you, and will continue to do so for after you because it gets your work noticed. As you can see with the Frenzal Rhomb interview photo I took at the Garage I was particularly interested by part of their website which contained Lindsey's 'Fuck You to the World Photo Series.' As you can imagine each of these photos contained a prominent landmark from their travels around the world, obscured by Lindsey's hand flipping them off. I asked them if they'd be prepared to pose for a 'Fuck You Frenzal Rhomb' photo to which they dutifully obliged. I also find it really helpful to have someone else taking photos whilst I'm actually interviewing the band, waiting to capture all the interesting facial expressions you're going to force them into with the interviewers witty banter and thought-provoking questions.

### Processing

Unless you're using digital equipment, work at Jessops, or just happen to have a three-colour process lab kicking around your attic this is going to ultimately cost you some money. If my years of experience have taught me one thing it's Kodak rock, plain and simple with the send-away service you get from universities, chemists, etc, sweeping the floor clean of competition on both price and quality. Bonusprint mess with the sizes, Boots use horrible digital equipment highlighting every ugly pixel if you've got as keen an eye for detail as I have and Jessops aren't half bad given that the free film makes up for the increase in price (if you actually want to use it). There will always be a decent book or two on how to set up your own darkroom on the shelves at your local library, and given the abundance of cheap kit on eBay at the minute and the extortionate £8 Jessops want to develop your rolls of Ilford, now might just be as good a time as any to go it alone...it's loads of fun, trust me! Access to a scanner and a copy of Adobe Photoshop wouldn't go amiss either, and you'll be amazed at how many off-kilter photos you'll be able to salvage.

### Techniques

I suppose the first main question you have to ask yourself is to flash or not to flash; the former being the choice of clarity, and the latter the choice of ambience. To take two examples I've already cited, the Tim Armstrong photo would have been ruined without a flash, and the light to frame firmly into position. In stark contrast is the photo of Lewis, the natural lighting, and blurred hand strokes adding a certain atmospheric quality to the image that would quite simply have been lost with a flash. Another question I'm being perpetually asked is 'how do you get all those arty hardcore photos with the blurs and stuff?' (Like the Ataris one I took) Although some cheap digital cameras seem to do this of their own accord, and photoshop fraudsters simply layer two images on top of each other, what you're essentially looking at is a either a bulb exposure shot or a synchronised flash shot. The former is when you manually hold the shutter open for a long period of time; say the duration of a jump capturing the blur of the image in transit, whilst retaining an air of focus at the highest point of the parabola. The latter, which sometimes happens accidentally at gigs where you're taking pictures at the same time as a lot of other people (or when your flash gun's running out of battery) involves using a slow-synchronised flash. Here you synchronise your flash to partially coincide with a long exposure, thus providing enough light to burn the image firmly onto the negative, and enough additional shutter time to pick up a few stray rays of light and wandering spotlights in the process.

### End Notes

Questions? Queries? Comments? [lipglosszine@hotmail.com](mailto:lipglosszine@hotmail.com)

### Reading List

'Concert Photography' by John Sievert





Biff Tannen play fast thrashy hardcore. Think Negative Approach meets Strike Anywhere, with barked dual vocals things. They're very cool. I have no idea what the name of the kid I talked to is though, so you'll have to deal with him just being referred to as BT. I guess that shows just how unprofessional this zine is. Can't even get the organizational skill to ask for a basic introduction. Anyways the interview...

RN: So I'm guessing you're Back to the Future geeks?

BT: Well yeah considering the name... wait we're not geeks! (laughs) He's only got a Back To The Future tattoo, but that doesn't make him a geek.

BT2: It's not a Back To The Future tattoo...

BT: What is it then?

BT2: [long pause] It just happens to look a little like it. (laughs)

RN: So why Biff out of all the characters?

BT: Well we were McFly, but then another band came out with the same name, but then we decided that actually Biff Tannen was a bit tougher anyway so we went with the toughest character. (laughs) He's a bit more hardcore! Any other questions for me or is that it. (laughs) Is it a PC zine?

RN: Yeah I'd say we're a pretty PC zine.

BT: Damn!

RN: What are you trying not to mention?

BT: (whispers) AIDS.

RN: Why are you not mentioning AIDS?

BT: It's not very PC is it? (laughs) I don't want to get a bad rep.

RN: Well it depends how you're talking about it really doesn't it.

BT: Oh yeah. Well AIDS is a very serious subject. That we don't need to get too deeply into.

RN: OK moving far away from that then. What's it like being a band from the Isle of Wight?

BT: Kind of sucky because obviously it costs a lot more to get to shows and stuff, and you can't always get paid for shows if there's been a bad turnout and stuff so... Obviously, it can just sometimes cost us a lot of money. Especially Daz (looking at Daz). Yeah especially when Daz from Cat N Cakey puts us on shows up in Overton he never pays us, and it costs us like £50 to get there. (laughs) It's alright really. We just have to make a bit more of an effort to get to shows. And obviously it's more important to get like strings of dates together rather than just single shows.

RN: Are there any other bands on the Isle of Wight?

BT: There are a couple, but no one else really playing hardcore sooo...

RN: So how many releases have you done because...

BT: Yeah, we put out a fair few demos. About five demos I think in the end. We have a Split 7" coming out with Pilger from Southampton coming out in the next month

or so, and then obviously we like just had our album out, but we've run out now.

RN: How come you did so many demos?

BT: Oh, just because the sound changed quite a lot early on. And it's just fun. We were just experimenting recording ourselves, and we just thought it was more fun doing them as demos and giving 'em out at shows.

RN: So how many did you sell of the album?

BT: We've sold a hundred, but we'll probably do another hundred.

RN: That was on Red Crayon.

BT: Yeah, I do Red Crayon Records, and then he does like, Lee does DIY Not EMI, so we did it as a joint release. (laughs)

RN: Do you put on any shows?

BT: Yeah I put on shows on the island. We had Fig 4.0 and the Mingers down last year. We got a fair turnout for it. We've had a few all dayers with all the SouthCoast bands coming down and playing. And then occasionally put on a smaller show, but there aren't many kids on the island who are real into it, but we hook a few along. (laughs) But yeah it costs a lot more to get the island so we don't do it too often.

Daz: [Spunge] played though.

BT: Yup they did, but I wasn't - surprisingly - involved in that. (laughs) They only wanted a grand as well. (laughs)

RN: Generic one: What do you hope to achieve with the band?



BT: Not much really, just hanging out with friends, playing shows, wherever we can. Obviously our main dream is to get signed to EMI records, but ... nah! (laughs) Yeah, it's just about playing as many shows as we can, getting around the country a bit, seeing a few different places, and meeting new places and stuff.

RN: Have you managed to get up North at all?

BT: Yeah we played Middlesbrough, and Lancaster earlier on this year. I can't remember when that was. January? Apart from that, this is our second time in London, and we've played a few times in Guildford and that kind of area. For the most part though we just hassle people down in Portsmouth and that sort of area though!

RN: What's the scene down there like?

BT: It's pretty cool. Yeah. There are quite a few people who are actively involved in it and stuff. Then there's this dickhead who runs this label called Cat N Cakey records. (laughs) Yeah, it's alright. Yeah! Can't complain. (laughs)

RN: Does anyone else have questions I've run out?

Random: How long have you had AIDS?

BT: Hilarious. Well done.

Random: Did you get it off Lee's hands? That's where everyone gets it.

Daz: Actually, I do have a question. You know when you stayed at my house last night did you have a wank? (laughs)

BT: Nah...

Daz: Oh, OK, it's just there were some suspect marks on the bed.

BT: It must have been Lee.

Daz: Yeah, he hasn't slept in it for six months.

BT: Well it wasn't me dude!

Random: Liar, liar.

Daz: Well the thing is that we sent it away for forensic testing and they said that it was definitely someone with AIDS.

BT: Oh no. Can you cut out.. can you just bleep every AIDS reference.

RN: I'll just block it out in the interview. So are you guys still at school?



BT: Yeah, we're just in our last year of A-Levels now. We've got them coming up in the next couple of weeks, and then we're off to Uni in September and October.

RN: Are you all going to the same place?

BT: Nah. Geoff's going to Derby, Lee's going to Brighton, and I'm going to Rochester in Kent, so hopefully we'll keep it going somehow. I don't know. (laughs) We've been booking shows for after we've started Uni, so hopefully we'll be able to play those. We'll just have to see how it works out. Obviously we don't really know what's gonna happen.

RN: Are you happy to be leaving the Isle of Wight behind you?

BT: Well obviously there are going to be things that I'll miss. But obviously it's such a hassle getting off the Island two or three times a week. And like financially it's the biggest hassle. But I'm going to miss being able to just walk down to the beach and stuff like that.

RN: Can you stow away on the ferry or anything like that?

BT: (laughs) No! Nah, they still let us buy the child tickets though.

RN: Are you excited about playing tonight with Strike Anywhere and all?

BT: Oh yeah, obviously Strike Anywhere are one of my favourite band's so it'll be amazing. I don't even know whether you're allowed to put that in. But it'll be amazing playing with them.

RN: Why can't I put it in?

BT: Well we're not even supposed to know that we're playing with them. And it's not supposed to be well known that they're playing in London.

Daz: They could get sued and kicked off the Deconstruction tour if they're playing a show in the same town or something.

RN: It's pretty obvious with the name though.

BT: I didn't get it till this morning. (laughs)

RN: They're were allowed to play Leeds.

Daz: Yeah, but they're only allowed to play shows that are 200 miles away from where Deconstruction was.

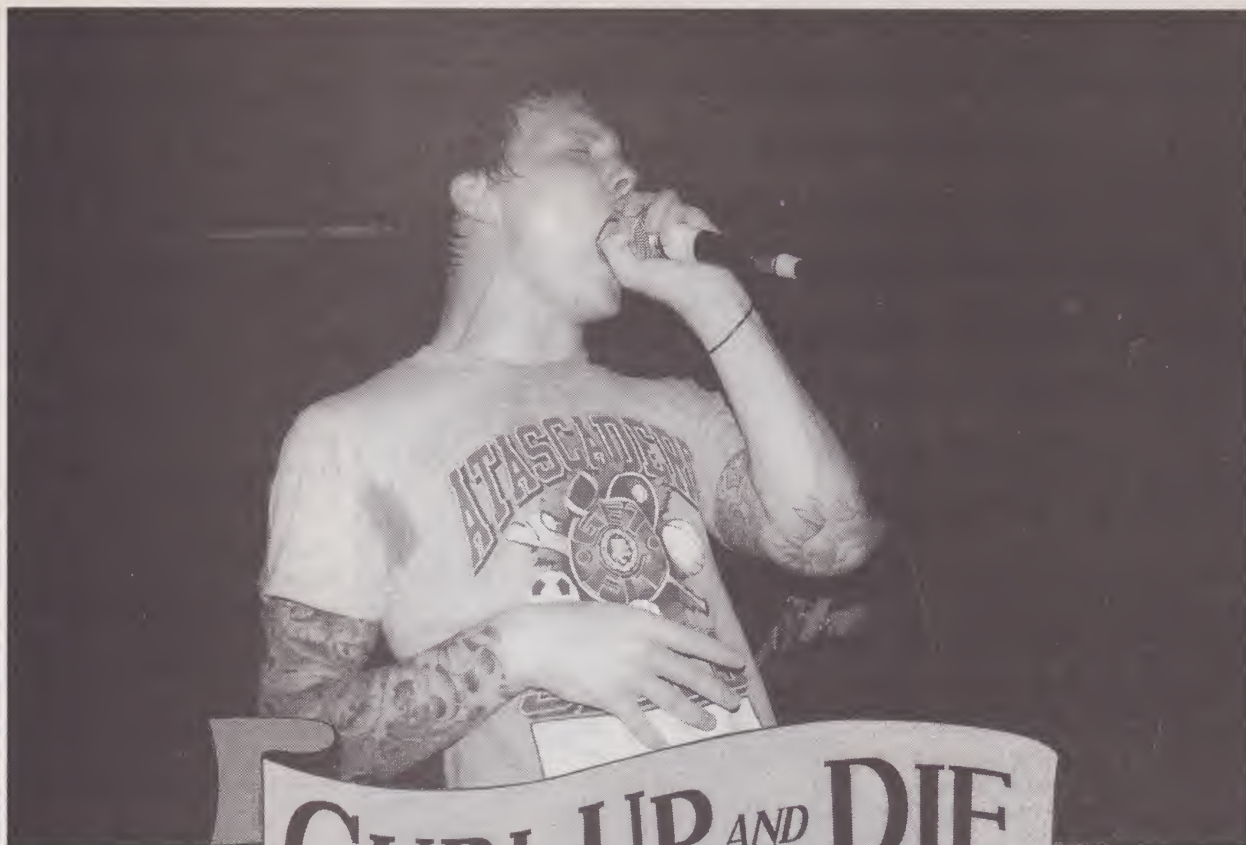
RN: Oh ok, well I don't think I have any questions.

BT: Oh ok, whatever! (laughs)

END NOTES: Interview & photos: Edd. I don't know how you can get hold of Biff Tannen's album. It's fucking awesome, but I guess it's also out of press at the moment. Maybe they'll have some when they next get off the Isle of Wight, when they've finished their A-Levels.







# CURL UP AND DIE

Curl Up And Die came onto my radar about eighteen months ago when I heard, 'Unfortunately We're Not All Robots' at a friends house. I wrote them off as a Converge covers band. Six months later I picked up their EP 'But The Past Ain't Through With Us', and realised they were so much more. Check 'em out. Interview & photo by edd.

RN: Can you do the introduction thing?

Mike: Hi, I'm Mike and I do vocals.

Ryan: Ryan, play bass.

Matt: Matt, guitar.

Jesse: I'm Jesse, I play drums.

RN: Ok, so how have you found the UK?

Mike: Yeah it's been cool. I think we've been here a week, at least since the shows started. We were here for a few days, I think four days, before our shows started. It was kind of hard lugging all of our gear between... We pretty much hung out for four days at Heathrow airport at hotels, and we pretty much had to keep moving from hotel to hotel. Just because there was random stupid shit was happening! I don't wanna get into that though. (laughs) But no other than that it's been cool.

Ryan: We went to Old Trafford yesterday. I was excited about that.

RN: So were you stuck at Heathrow cause it was difficult getting into the country?

Mike: No, it wasn't difficult, it was just gonna be difficult going around the country with all our shit. We had to bring our heads and all of that sort of stuff.

RN: So was it a conscious thing to change the sound between the LP and the two EPs?

Mike: Nah. No, we didn't sit down after we wrote the full length and say, 'I think we need

to do something different'. It was more natural than that, we just wrote and that's what we came up with. It's kind of what we try to do with every record that we do. So yeah it wasn't intentional.

RN: Where'd the idea for the artwork come from?

Mike: Well the inspiration for the artwork was all comic book stuff, and the title came from the movie Magnolia. So we just tried to make up small comic stories from... there's like these little commercial things in Magnolia, and we used those to try and do spin off stories, comic stories. And then we had this team of our friends who work at something called ED Media ([www.eatdrinkmedia.com](http://www.eatdrinkmedia.com)) and they did the actual artwork for it.

RN: So are all you guys collectively movie geeks cause you did the Starship Troopers thing before?

Mike: No, it just seems to be our EPs that end up like that. I mean it's not so much as the Starship Troopers thing. This time it was just the title, rather than being the whole thing you know? I don't know. I think we all like movies, but we all like a lot of things a lot. I mean we all like comics, or we like soccer, or... I mean we're all geeks. It's different stuff, be it video games, or chess, or whatever! We're true geeks. (laughs)

Ryan: We're weird ass dudes.

Matt: And we'd like to note that he's drinking Carlsberg during the interview.

Ryan: Yup, I've been drinking it ever since I got here.

RN: Do you get it in the States?

Ryan: Sometimes yeah, in the small kind of speciality stores. I sound like a damn...

Matt: Loser! (laughs)

seems to your lyrics alienation that a

feel. I mean song titles like 'Unfortunately we're not all Robots', or 'We Are All Dead' etc. Like is that what you're aiming at?

Mike: Yeah, as far as that 'Unfortunately we're not all Robots' record, that's like the overall theme. It goes through each song, each song is about something a little different, but that's the overall theme through it, that I'm trying to get across. It changes a lot though. I mean for that record it was really like that, but for the EPs it's more each song. I mean whatever time I'm in lyrically is gonna kind of fit for that record because I'm writing and writing and writing, whilst they're writing. So it's going to be about the same kind of things, because I'm going to be having the same ideas if I'm writing things at the same time. So it's always going to work out that way, but maybe 'Unfortunately we're not Robots' was even more so, because it kind of feels like... it seems that there's a few different ideas in each song, but they all tie into one another. I don't know. I don't think that makes sense! (laughs)

RN: So how do you write the music, is it all in one go, or do you write a little bit here, a little bit there?

Mike: Well, they write the music, I don't write any music at all. I write all the lyrics. But like they send me tapes, and I put lyrics down to that. But we live together and stuff, and we practice whilst we're home, and they're always writing stuff, even when we're not practising.

Ryan: Yeah we write a song, and then we'll change it slightly, normally, so that the lyrics work better with it or something.

RN: There be a theme in about the lot of people



Matt: We know what we're playing, but then we'll change it slightly when he comes with the lyrics. It's a bit like, 'Oh it'll be cool if we place it like this'.

Mike: We just get ideas. They get these parts that work really well, and I have the lyrics, and we just collaborate to make it work.

RN: What's it like being a band in Vegas?

Matt: I don't really know what it's like to be a band anywhere else cause I haven't done it.

Ryan: You don't really play shows.

RN: Is there any kind of scene?

Mike: There's a scene.

Ryan: Well, there's a scene but as far as like lots of bands coming through, there's not many venues. There's some small record stores where they put on shows, but they quite often go down as soon as they pop up, so I don't know. Most of the shows that happen in Vegas tend to be kind of word of mouth shows, you just sort of hear about them.

Mike: I mean there are some big venues. Like there's the House Of Blues and there's stuff on the strip, where bigger bands play, but there's not really anything where DIY bands can play. And if they are they're shortly lived just cause it's so hard to deal with licences and all of that crap.

RN: Are there many kids involved?

Ryan: Yeah...

Mike: It's pretty big. I mean if you see... I mean if a bigger hardcore band plays then quite a few people show up. I mean if you get a band like Thrice playing then it'll be huge, there'll be tons of kids there you know? There are a lot of people there, it just seems that a lot of people only go to specific stuff...

Ryan: Picky... (laughs)

Matt: Orleans. New Orleans casino, but it didn't work out.

Mike: I think I've gambled more on tour than I ever have at home, just with other bands, playing stupid games when we're bored.

RN: Were you worried about the whole Revelation thing when you signed to them,



because you're not exactly a traditional Rev band?

Mike: Definitely not I don't think. I mean I wasn't worried...

Ryan: I didn't think it was weird. I think we were all just excited that we'd been given an offer in the first place.

Mike: There's a pretty large variety on there nowadays anyways, and it wasn't...

Ryan: It just sort of happened.

PR and stuff, you know. But I mean, it could be better or worse, it just depends.

Ryan: It is nice to get a little momentum behind the band, to have someone pushing you, rather than to be permanently struggling to get attention. They kind of do a lot of foot work for you, which is cool.

RN: Do you all have Misfits tattoos, cause I can see you both do?

Matt: No, I got broke by then probably! (laughs)

RN: Are they a big influence on the band?

Ryan: I don't know whether I'd say they're a big influence on the band, but probably growing up making music, being punk (laughs) they were an influence.

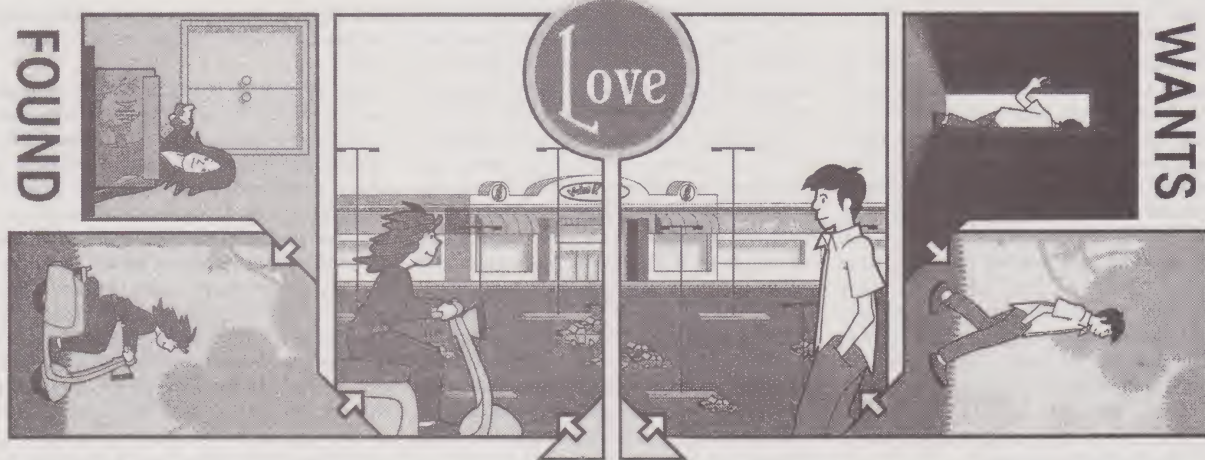
RN: Did you plan it together cause they're in the same places?

Mike: Yeah, we were doing sleeves, so we decided to incorporate them into the design.

RN: Do you still consider yourself as a hardcore band?

Mike: I mean I wouldn't really say that... I mean hardcore is just such a big thing, and it's not just about straightedge or about mosh, and we definitely don't fit in with any of that, but I mean, I think we're all hardcore kids, and we like hardcore, and what we're playing is hardcore. I don't know how to define it, but I think... I mean we're just playing music! It gets really weird when you try and say that you have a hardcore mentality, because there are so many different things going on. Like you could think from that, that we're meat head mosh dudes, or some straightedge vegan warriors. But I guess we're just four dudes who are playing loud noisy music.

RN: Have you started writing the new album?



Mike: Not picky just I don't know...

RN: So do you go do the whole gambling thing?

Ryan: I think I've gambled about 25¢ and that's it.

Matt: I think we see what goes on in Vegas, and it just turns us off to it.

Ryan: But Jesse is a compulsive gambler, he plays craps in the street. (laughs)

Jesse: I don't!

Matt: I applied to work in a casino once though.

Mike: Really, which one?

It's not like that we have to tour with Rev bands, and have to deal exclusively with them, or whatever. They just put out our records, and then we do our thing.

RN: Have you found you suddenly got more attention, or was it just sort of a continuation of whatever you already had?

Mike: Somewhat. I mean I think that any band that signs to a label like there size or bigger, you're automatically going to get more press or whatever, because they have

Mike:

Mike: Yup we have.

RN: Have you got an idea when it's coming out?

Mike: Well we're gonna get home from Europe and we're going to get home in a month, and we're going to finish writing it. We're wanting to take our time with it though. I think we have maybe half of it written. Like five or six songs are done.

END NOTES: Cheers to the band and Karl at Eleven PR for sorting everything out. Check out the band live or on CD, it's worth your time.





# Million Dead

Million dead interviews with Frank

Nat: How do you feel the band's going at the moment?

Frank: It's sort of weird because I think a lot of people think we're doing better than we are. I'm going to qualify that statement in a minute. For example, just outside the Underworld, there's loads of kids running around who I think just assume we're on some major label and we're all fucking paid 19/20 grand a day and all that.

Nat: You're rock stars now!

Frank: Right yeah, and all that shit, which is certainly not the case. We're all flat broke and we've got no money, and no label and fucking nothing. But then at the same time yeah, fucking hell, we've achieved more with this band than I've achieved in anything else in my life and we played at Donnington the other day. I grew up listening to fucking Maiden so that was incredible, and we met Tom Morello at one time, and I'm just like 'fuck me.' We have done some incredible stuff and I wouldn't want to be ungrateful about it. It's a weird place to be because we're kind of in limbo at the moment, and we just changed a band member.

Nat: Yeah, I heard. I was just going to ask about that. You lost Cameron yeah?

Frank: That was a long time coming. I'm going to take a deep breath before I answer this question because in the long run I don't resent him at all for it. He decided playing in a band is not what he wants to do with his life and that's cool and that's fine and he's a wonderful guy and a talented guitarist and I love him. There's been a bit of issue in the short term. But let's not talk about that. Now we've got Tom, who was in Palehorse and is playing guitar. That's going to be mint because he's amazingly good at guitar. We're hoping with that change, and we've started writing a new record and we're going to sort out a new deal

in the next few weeks, that it's going to be a mark two kind of thing. Just stop faffing around and get on with it.

Nat: So you're happy with what you did? Because I thought initially you were a DIY band in a sense and then you wanted to actually be making it as living because of Cameron needing money and stuff.

Frank: It wasn't just Cameron. I don't want to talk about that enormously but the thing is, the last band I played in was called Kneejerk and we were around a few years ago and we were very hardcore DIY and very taken with that whole thing. Without going into enormous detail about it, it four years ago now, over the last four years, myself and Ben who was also in Kneejerk have rethought, well not necessarily rethought, but just stopped being so convinced about various issues, being a bit more thoughtful about the whole DIY thing. Looking over all the things I have done and will do with my life the only thing that has any real relevance whatsoever is music and if there's an opportunity to make a living out of it in... That I don't have to do another fucking job, I'm fine with that. If that means being on a major label I'm fine with that to the extent that it doesn't alter it, because the whole point of being in a band, the whole thing that's fun is being able to do what you want creatively. If somebody stops you doing that then it's no fun and there's no point. It doesn't matter how much you're getting paid, you've lost the reason to do it. I don't know whether I'm being idealistic in thinking that maybe there's a way in earning a living out of it and doing what I want. Maybe I'm being totally naive. I don't know, we'll see. Obviously, the pinnacle, a band like Radiohead or Tool or someone like that, they are in a position to do whatever the fuck they want. That would be nice, one day. The other thing is when Million Dead started out we needed to get shows and all my friends

are people in the hardcore scene. It was like we can get a gig at The Swan because I know Paco, or whatever and they would put us on. It's still weird for me because I get twinges of kind of, I don't want to use the word guilt, but I don't know it's weird because my thinking of the world has moved on quite a lot. I totally respect any DIY scene. I think it's a fucking cool approach to the world, but I just figured that I want to do this if I can.

Nat: When you say that you're thinking of the world has moved on what do you mean by that?

Frank: Everybody changes as they grow up and when I was 16 I was very convinced about a lot of things, politically and otherwise. I don't like being convinced very much these days. It seems a little rash, because I'm only 22 and I really haven't seen that much of the world. I think that some of these enormous judgements about how the world should be are something I'm not comfortable with doing because I don't think I'm clever enough to do that. Marx may have been but I'm not Karl Marx and nor are many people. I just want to hold off judgement a bit, and try and figure things out for myself a bit more. I'm just not very much in the mindset of coming up with sweeping plans for international Revolution and a blueprint for society thereafter. You just sort of think, 'wait a minute, I'm seventeen and I know fuck all about anything,' I should shut up pretty soon before I get embarrassed when I look back in three years time and read some of the shit I used to do in the 'zine I published when I was 17, no copies of which remain in existence I'm very glad to say because it was an embarrassing pile of shit.

Edd: Surely people will have it, who bought it after you made it.

Frank: They may do, but I'm gonna hunt them all down and kill them. There's only 200 of them so one by one.





Edd: To step back slightly, did you not have reservations about playing a Clear Channel show.

Frank: No and I'll tell you why. This is a much rehearsed argument because we had a massive war against this one complete tosser from Brighton, who was just pissing me off. The thing about the Clear Channel thing is I understand the thing about monopolisation of entertainment and the way that that can be politicised.

Edd: And they are also closing down clubs...

Frank: I see that and I understand it but then the thing is I really personally, from my personal experience, which is all that I'm particularly comfortable working on... Clear Channel, yeah, I've met some of the people who work for Clear Channel and they were a bunch of industry twats, but then I mean so is everybody who fucking works for the industry. To be honest I've met people from any of their rival companies and it's no different. We did Donnington, which is a Clear Channel show, but to my mind, Donnington is Castle Donnington. It's what I grew up listening to. It was a dream come true for me to play there, whether Clear Channel are involved or not I don't really give a fuck. I got to do something I wanted to do since I was 10 years old. It's difficult, they're monopolising and they're politicised, and it's bad, but then at the same time my concern in life is to be in a band and to play music, and to play gigs in front of people. This is slightly off topic but this is my thing about Fugazi. I love Fugazi very much and I totally respect what they do and I think that's fantastic and I think they're wonderful but I think there's a flaw in their argument. I totally respect their music, but people regard Fugazi's thing as being DIY as a gimmick, and the point is, a lot of people, idiots as they are buy Fugazi records because it's that quirky band Fugazi who do the whole DIY thing.

That's the problem, it works for them and that's fine but I don't think that the Fugazi model can extend to everybody. I think it's fallacious to say that personally.

Edd: You don't think that that's sustainable as a model?

Frank: I don't personally think that that exact way of doing things is sustainable. I'm not

you take my point, they sell a lot of records. It is depressing but there's a lot of people who think it's cool and trendy and a bit quirky to tell your mates about this band, like 'oh man there's this band and they run their own record label,' and it's like fuck those people but it's a sad fact of the way the world is. The other thing that is to be said about this whole issue of corporatism in the whole music industry is the whole music industry is a very corporate thing. I think there are things in life that are more corporate. This is something that I have spent a lot of time being troubled about but I think in the final analysis I would rather be on a major label and earning money from them than work for something else because I really think that the damage that the entertainment industry does to the world's existence is not as profound as the damage that some other companies do.



THE DOOR WAS SHUT AND LOCKED.

saying that I don't think there is a way of reorganising the music industry and making it a hell of a lot better but then, I think that the way that Fugazi exist outside the system, I think it's great but I just don't think that as things stand every band can do that. It works for them because they sell a lot of records, that's why Fugazi survive, because they sell 50,000 copies of every album they put out, or 100,000. I don't know how many they sell, but

Edd: You think? Do you not think though that the entertainment industry, talking about them doing less damage than something else, they maybe do less damage than say a petroleum company or the aviation industry, but in terms of the alienation that something like the television does, to wider society, and in terms of paranoia and all the rest of that. Granted maybe the gig side of things is more empowering than that but they are still one and the same industry.

Frank: To a certain extent I'd agree with that, as in I'd agree that it's the same industry. I don't know man. My two responses to that, to neither of which I want to sound like a cop out so let me explain them, is that first off I do think to a large extent people have to take responsibility to the way they are. The fact of the matter is that the three of us can sit here and be totally well adjusted and not feel completely socially alienation and paranoid and that kind of thing. We all grew up watching TV or I'm assuming you did, because I fucking did. I take the point that the entertainment



industry can push that on people but then at the end of the day people are people and they do what they do. I know a lot of people who haven't had their lives ruined by TV. The other thing, this is the cop out part of it, with a lot of these issues my personal response is that I just want to play in a band and do that all the time. I just don't have the energy as a person to change the world, which is something I realised a little while ago, I just don't have the organisational capacity.

Nat: I don't think anyone can change the world by themselves.

Frank: That is true, but I mean even to do the Fugazi thing, it takes so much effort, and I respect them so much that they have got that in them but I mean I think that I'm stressed and fucked up and tired and pissed off with my life enough trying to organise playing in a band, and to organise trying to release record as well I'd just be a total nervous wreck.

Nat: But I mean you're lyrics, they have a political slant and they are intelligent and I guess in a way you could almost call them, not post-modern, but post something.

Frank: Post political?

Nat: Yeah, perhaps.

Frank: This is the thing. We have always been accused of being a political band and the problem I have with being called a political band is not that I am not a political person. It's the Rage Against The Machine thing, because I think Evil Empire was a better album than Rage Against The Machine but nobody paid the slightest bit of attention to the music. They decided they were a political band, drew up a list of what Zack de la Rocha should and shouldn't be doing at this time and no one fucking listened to that record. I don't want that to happen to my band, because I play in a band because I like music and music is the primary concern. With the sound that I make with my voice when we play, it's about the sound, regardless of the lyrics. I often wished that I sang in Polish or something, so that people wouldn't immediately latch onto the message and just hear the sound of it. But then having said that, yes there is a political overtone. The thing I'm wary of is having lyrics, or to be honest anything else in my life, which is telling people what to do all the time. I really don't feel comfortable or confident enough in myself to tell anyone else, because I don't know what to do myself. I'm completely fucking confused about how I should be running my life so I'm not gonna start ordering someone else about. So, hopefully our lyrics never stray beyond the observational. It's just making observations. We have a song called 'Pornography for Cowards' and loads of people think that's an anti-pornography song, which I'm not sure it necessarily is. I have my own views about pornography, but the only point of that song is to say call a spade a spade. It's the thing with fucking FHM magazine because

it pisses me off. It makes out it's a lifestyle magazine: it's not a lifestyle magazine. It's a porn magazine with more words in it because people are too fucking cowardly to reach for the top shelf, and that's pathetic. If you're gonna fucking buy a wank mag then buy a wank mag, don't piss about. Then of course, you can have a separate debate about whether or not pornography is exploitation or whatever

you want. I happen to think it is, but that's not what that song about.

Nat: I guess I've always thought of you as quite political. I remember reading a column of yours in Fracture ages ago and it seemed like you got really disillusioned at some point. Didn't you used to be really involved?

Frank: Shit. You've just reminded me. I'm going to have to kill everyone from

Fracture. Yeah, no I did. I spent a lot of time squatting a couple of years ago when I got kicked out of my house and I was very political and ran this 'zine and worked with the WOMBLES (White Overalls Movement Bringing Libertarian Effective Struggle) quite a lot. I'm not sure if I got disillusioned though. I just stopped being so sure of myself. To take the example of the WOMBLES, I don't want to have any disrespect for those people because quite a few of them are friends of mine and I think they are wonderful people and good luck to them in whatever they do, but to do a lot of what they do you have to be very convinced that you're right. And if you are then, brilliant, I envy you enormously because I'm just confused to fuck and have no idea what's the right thing to do or not.

Nat: Well you don't want to be forcing stuff down someone else's throat.

Frank: Right, it's difficult. I went

on all that stuff. My first demo was fucking J18

which was a bit of a baptism of fire, because I just hooked up with a mate of mine and went 'this looks interesting' and then fucking ended up in the LIFE building [Stock Exchange in Square Mile] with a fucking sock over my head going 'what the fuck is going on?' Yeah, that was very interesting. Oh and then I was on that fucking Ma'm march where they had the fucking giant guillotine and everyone got arrested. Somebody built this enormous guillotine with wheels and dragged it around Buckingham Palace and the police just went 'nah' and arrested everybody and little 16 year old me went 'fuck, im gonna get killed by my dad.' The other thing is that there was a time

when I thought that, I wouldn't say politics but activism, was all that I wanted to do with my time and I won't knock it. It's cool but I've realised I just care about music. It's nerdy but I could be happy for the rest of my life with a guitar playing a minor 7 chord because it's really nice and just playing forever and discussing the kick drum sound on [a song we can't make out the name of] with my mate because its fucking awesome and that's not very politicised. And then I get my pang of guilt because I'm not doing anything to further the cause of the world when I'm discussing the kick drum sound, but it is really good.

Nat: With the bands you've been touring with a) how have you kept your feet on the ground in terms of maybe not turning into an idiot rock star and b) how have you responded to some of the people you meet who I perceive as, or imagine quite a lot of them you might not get along with?

Frank: This is one of the things where I'm fucking glad I grew up listening to punk rock and going to hardcore shows because that's a fucking grounding if ever you have one. This is an idealistic, nostalgic, rose tinted story but the first hardcore show that I went to, the thing that totally blew me away, because I'd been to see a whole bunch of big bands, was at The Garage. The first band finished and the second band, they were all just in the crowd and they just got up and jumped over the front and grabbed their instruments and I'd never seen anything like that before. Just the idea of there not being that kind of barrier is totally something I take with me because I don't like the rock star word. People sort of casually have been known to apply it to our band simply because we've done big tours and shit but just don't fucking use that word. If that ever becomes an accurate description of us and what we do, slap me, punch me, kick me, kill me. We've met a fair few people like that but then we've been pretty lucky. I mean you know JS Clayden from Pitchshifter is just the biggest fucking rock star prick I've ever met in my life. Fucking arse whole piece of shit.

Edd: I'll second that.

Nat: I think you mentioned to me before that they were with some girls after a show, 'oh take your pick.'

Frank: Yeah. I went into their dressing room and he was like 'are you single?'

And I was like 'err well no, but why?'

And he was like 'oh these girls wanna get fucked by a rock star.'

And I went 'oohhhh, you fucking cunt.'

And just walked out. I mean what a fucking arsehole.

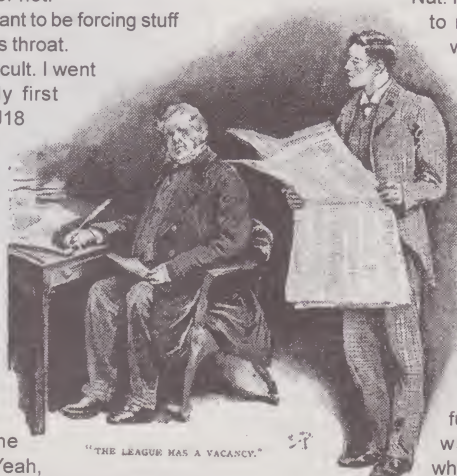
Edd: I'd like to point out

Jim Davis, their guitarist is as bad.

Frank: Oh really, I don't know. I'll tell you what though, I will defend Mark Clayden. He is one of the nicest people I've ever met in my life, and its weird because they're brothers. He's such a fucking dude. I'm doing some vocals on his solo album. He's a fucking genius. And Jason, their drummer is very nice as well. But



"HE GAVE A CRY AND DROPPED."



"THE LEAGUE HAS A VACANCY."



some of the people are cunts. But we've been really lucky with the bands we've toured with actually. We toured with Funeral for a Friend a couple of times, and some crazy shit has happened for them. They get the fucking Beatles treatment these days, seriously. They play a gig and there's all these screaming 13 year olds girls, and it's like I wouldn't entirely blame them if they weren't completely well adjusted individuals having dealt with that... but they... and they are really nice guys and they have also worked their fucking asses off, and I'll defend them. The other thing controversially I'd do is I'll defend Ian from the Lostprophets as well because he cops a lot of shit from a lot of people and I've known that guy for a long time and he has slaved his arse off to get where he is today and I respect him for it.

Nat: Talking about that kind of music though, there's been a massive sort of explosion recently over the past couple of years. Do you think it's going to carry on - Is there much future for bands like Funeral for a Friend?

Frank: No, but I love them very much and they know it as well. You can't go up that fast. The rule is you go up as quick as you come down in the music industry. If you go up overnight, you'll disappear overnight as well and it's a sad fact. It can't sustain itself, it's a trend. You see the kids who come to Funeral shows - they are all 13 and they are like I was when I was 13, which is I didn't have a particularly valid grasp of music and went with trends and stuff. They won't be fucking listening to this kind of music in two years time. And they weren't listening to it two years ago, well they were all eleven but you see what I mean. There are a lot of kids who come to Funeral shows and are all like 'ohh I love this kind of music, I'm going to get a Funeral for a Friend tattoo.' It's like, 'fuck off.' I've seen hundred of kids with Funeral tattoos.

Nat: I think we heard about someone with a Good Charlotte tattoo.

Frank: Oh my Christ. This one kid emailed us to ask us to send us a high res copy of some of our artwork because he was going to get it tattooed and we all sent him emails saying 'don't fucking do it man.' and he didn't which was a relief. The day someone comes up to me with a Million Dead tattoo I'm going to cry.



"THE VIEW WAS BORING ENOUGH."

Nat: Are you worried that Million Dead might...  
Frank: Go down with the shit? Yeah, fucking hell, it's quite possible. I am too close to events to judge how much of our success is part of this recent trend. I imagine it probably is. I think that's got a hell of a lot to do with it. I like to think it doesn't but it probably does. The ideal I think of and clutch at shall we say, and some of the bands that I would like to be like is the fact that both the Deftones and Radiohead, who are two of my favourite bands both actually arrived with the scene and were lumped in with that scene and the scene died away and they survived because actually they didn't have anything to do with it in the first place. The Deftones were called a nu-metal

band and nu-metal has fucked off and died but the Deftones are still going because they are not really a nu-metal band. Radiohead and Brit pop? They were never a Brit pop band. Again I'm too close to judge but I've just never really thought that musically we're particularly in a bracket with Funeral for a Friend. I don't think we sound very much like them. Respect to them for what they do but I have never really thought of us as an emo band. That said I don't think Funeral for a Friend are an emo band either, that's not what I understood by the term when I first came across it but that's a whole other argument.

Nat: Well you can be a purest about emo as in DIY stuff.

Frank: Well just from the fucking sound point of view when I started listening to emo I was listening to stuff like puresquett, altcatraz, sietia, and I hate myself, and Small Brown Bike and then suddenly there's this shit pitching up like fucking Finch and I'm like that's not fucking emo, its Bon Jovi in disguise.

Nat: I always get told off by my housemate for calling stuff emo in reviews when its not.

Frank: I don't know. I'm able to get worked up about it but I think it's probably a waste of everybody's time, to be too bothered about it.

Nat: You're quite popular with the Kerrang crowd, how do you find that.

Frank: Yeah, umm, they come to our shows and jump around and seem like they enjoy it. That's cool.

Nat: Sorry, I mean like the Kerrang industry people, or the NME, they seem a bit fickle.

Frank: Oh right. Well fuck yeah the NME is a

piece of shit. Fuck that thing. I'm quite good friends with a number of people, but I think, and I have said it to their face that Kerrang is one of the worst pieces of shit beaten only by the NME today. I will passionately defend Rocksound

magazine because I

think it's a fucking good magazine and they actually cover shit I want to read about. They cover good bands, and they put the Lostprophets on the cover because Darren the editor who is a friend of mine, he's got targets to meet in terms of issues sold and shit. But whatever, they are fucking covering stuff like Masterdon and Converge, and The Locust and Kerrang don't cover that because they are not fucking good looking enough. Kerrang is a piece of shit. They put us up for that ridiculous award this time last year for best newcomer, we were nominee, which means nothing.

Nat: Did you get it?

Frank: No we didn't. But I must say we came second which was great. Funeral for a Friend

came first and The Darkness came third so that will be on my tombstone.

Nat: Thank god you beat The Darkness. I think that would be pretty shit if you didn't beat The Darkness.

Frank: Yeah they are the worst shit, fuck that band. Anyway, it's cool but they are totally fickle. In recent months Kerrang seem to have gone off us anyway, I'm not entirely sure why but they didn't review our last single or whatever. Fuck them in their stupid arse.

Edd: What movie did that come from?

Frank: Oh, don't ask me that. Its fucking, one of those Adam Sandler movies... oh I don't fucking know.

Edd: Oh its Adam Sandler. I was trying to work out if it was Jay and Silent Bob, but no

you're right.

Frank: No it's one of those Adam Sandler movies.

Edd: I think it might be happy Gilmore.

Frank: Happy Gilmore's, good but I don't like Adam Sandler mostly.

Edd: Oh really, I used to love him when I was about 15.

Frank: I must say I controversially fucking hate Bill Hicks as well. Loads of people want to fight me about that.

Edd: Fair enough. What about Michael Moore?

Frank: Oh, you know. Michael Moore's one of those things where its' very easy to be very rude. There's obviously a lot of issues with him because he's got this whole fucking posture of being Mr working class guy who incidentally is a multi millionaire and pitched up at Cannes wearing expensive sunglasses and all this shit. But then you have to be pragmatic about these things on some levels. I'd say that I think Michael Moore's probably done a lot to educate you're average Joe about some political issues. Howard Zinn writes fucking amazing books about American popular history but the fucking South Park animation and Bowling for Columbine has probably taught more people about American history than anything Howard Zinn's ever written.

Nat: Yeah I mean how many people read Howard Zinn, or say Noam Chomsky?

Frank: Right, yeah. There's issues with it but I think the world is a better place for having Michael Moore in it that not. I'm just not going hang out with him.

Edd: So what's the problem with Bill Hicks then?

Frank: I just don't find it funny. There's nothing political about it. He just doesn't make me laugh at all and it annoys me because everybody gets so worked about him 'he's a genius, he's a legend man.' He's just not funny. Yeah, blah blah blah, I've probably talked way too much shit already.

Nat: Is there anything else you want to talk about.

Edd: You haven't talked that much. You've got a minute or two till the next side of the tape.

Frank: Alright, lets start another argument we can have in two minutes. Err, well with the exception of this hat I did not buy any of the



clothes I'm wearing today because we are endorsed by loads of people. And I don't have any problem with that at all and I'll fight anyone who does. At the end of the day the reason people have a problem with endorsement is because the implication is that if you're getting endorsed by companies you will change the music you write to make it more popular so that you can get more endorsements. It seems to me to be the central accusation.

Edd: No I think the central accusation is that you wouldn't necessarily change the music but you wouldn't criticise the company if they did something in quite the same way you would if they didn't endorse you.

Frank: Ok fair point. But both of those issues I have yet to encounter any problems with because what actually happened is that my very good friend Mike who used to play in this band Scuttle just started working for an endorsement rep for Atticus, Lowlife and Macbeth and he called me up and was like 'do you want some free shoes' and I went 'alright then.' I've only got one pair of shoes and he gave me these and they're quite comfortable. And One Line Drawing gave me this as a good bye present so that's nice and a got this free belt as well.

Nat: You don't wear your same flared trousers anymore.

Farnk: Well the thing is I needed new trousers. These got bought for me by this slimy music guy in American. We got flown to American three times by American record labels.

Nat: Have you played in America yet?

Frank: Well we played two showcases there and we played at South by Southwest festival. My personal take on it is some of the labels that flew us out there were absolute fucking cunts, but I'd never been to America before and now I've been three times. All the time I was there I didn't pay a fucking penny apart from on that hat, because they were all just trying to smooze us and I was just like 'uh, fuck it,' I think you're an arsehole but if you're going to buy me drinks and food and put me up in a flash hotel you're welcome. This A&R guy, they have all these big thrift, well more factory outlet stores in this one area of the US and we were down there and I was like 'fuck man its only \$25 for a pair of jeans, lets do that' and he bought them for me and I laughed in his face and said alright then, whatever, go for it. Mine have worn through and I need some more but I don't have any money. I'll talk to a

company about getting fucking trouser endorsements next. We're sponsored by Jeigermeister as well which is great cos they called us up and said do you want loads of free Jeigermeister and we went alright and they sent us 21 boxes of Jeigermeister and we said fuck me and got incredibly drunk for about a week and then they made us like t-shirts and a backdrop and beermats and all this kinda shit and well it hasn't taken any time out of my life so fuck it I don't care and yeah ill start criticising Jeigermeister if they start shooting employees or anything like that at bottling



plants, I don't know if they do, I must say I haven't checked it out.

Edd: I don't know enough about them either but we could talk about the alcohol industry just in general.

Nat: Ooh.

Frank: We can talk about the alcohol industry. It gets me drunk, I like getting drunk.

Edd: I'll leave it alone; she'll just start complaining at me.

Frank: The essential point about my views on politics these days is that everything is

subordinate to music, and that may be callous on some levels but I don't give a fuck.

Edd: Surely you'd have issues if it was taken to a certain level.

Frank: Well we wouldn't do a Gap ad.

Edd: But then where's the line, because it's all a series of grey it seems from that point downwards.

Frank: It is a series of grey areas, but I don't know man, I think I'll probably decide on the line when it comes to it. I'm trying to think of an example, I don't know man. Actually the guy from fucking Atticus was talking about putting a photo of me in their catalogue wearing a Lowlife t-shirt and I was like 'no I don't want that', but that's not a political thing, I just don't want to look like a twat in a clothing catalogue, or just be in one ever. There's a whole bunch of stuff that I'd never want to be endorsed by and I wouldn't particularly want to have our music on a car advert, or I cant really think of too many TV adverts I would want to have our

music on, but then I'm not really sure that we've written too many songs that go with TV adverts just now.

Edd: Just to play devils advocate,

where do Macbeth make their shoes?

Frank: I actually don't know but I didn't give them any money.

Edd: Surely the point of them giving you the shoes is that you promote them to your audience for them to go and then buy Macbeth shoes, in the same way that with Converse, Nike bought converse because they now instantly have a brand and all the rest of it which is what Macbeth are trying to do with their brand of shoes.

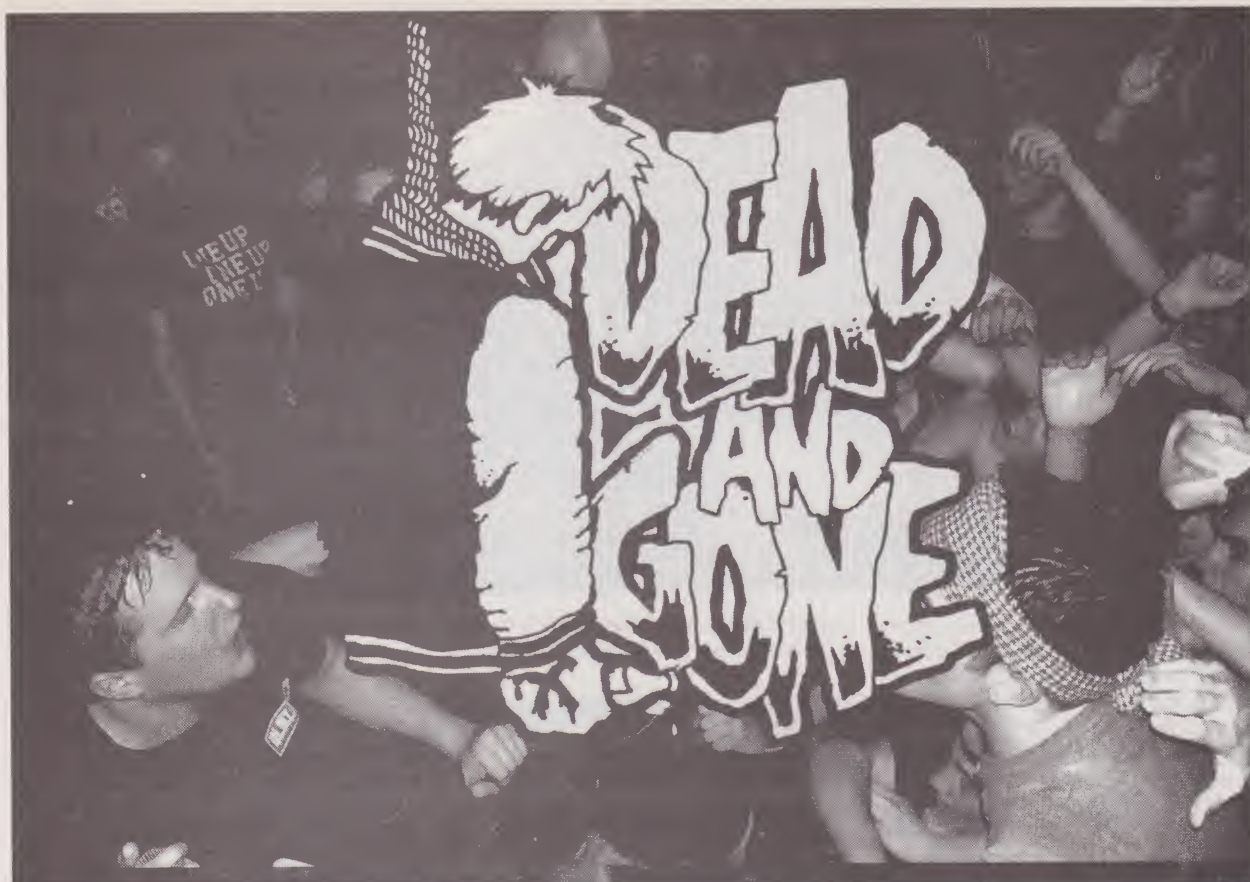
Frank: Yeah, I totally take that point and that is true. I don't know man, they don't seem like too prominent thing to me. I was planning on blacking over the little white M's anyway because I think they look stupid.

Edd: Yeah its' not like your taking their stickers of t-shirts that other bands do.

Frank: I do have a Macbeth t-shirt that I sleep on because I got given it for free, but I don't fucking wear it. When it comes to wearing t shirts on stage its usually governed on what is clean, but I do quite often try and make a point of wearing other bands t-shirts, like who are friends of ours, because there are some bands who we are

friends with and we play bigger shows than they play, and if it makes the smallest bit of difference helping them out, then brilliant. So on that note I'm gonna fucking shout out Jarcrew, [a band we can't make the name out of] and Your Code Name is: Milo, although they don't need shouting out because they are on fucking Polydor records and on 17 trillion pounds.





Dead and Gone seemed to appear out of almost nowhere last year releasing three of 2003's best MCDs in the shape of The Legacy's 'Dead Weight', Last Chance's 'S/t' and Spitfire Down's 'All I ever Loved'.

I meant to interview either Max or Ian at the recent edgeday, but a fucked ankle and the excitement (if that's the right word) of the Last Chance's final show put paid to that. This then is an email interview that Max did for us at the beginning of June.

**RN:** So the semi-obligatory introduction thing please. Who are you guys, what's the label about, and what do you individually do at the label?

Max: Dead & Gone Records is Ian Wiles, Max Mitchell and more recently Shaun Gilchrist. Ian deals mainly with trades, the distro and ordering, Max deals mainly with design, web content, production and promo and Shaun has been an invaluable help with web programming, some design and general shitwork.

As a label we're about friendship, hardcore and straight edge.

**RN:** The label originally just started out to release the In The Clear full-length right? When did it change into a 'proper' label?

Max: When Ian and The Last Chance were looking to put out their MCD we realised there was a niche in the UK for a record label dealing with the kind of hardcore that we've put out. We've been

very fortunate in that since that record came out there have been other bands we've wanted to work with and kids who've been into the music we're putting out.

**RN:** What are the ambitions of the label? Are you just releasing anything that you like, or are you being more specific in style or ethic?

Max: In the words of The Redskins, we just want to keep on keepin' on. We've got another 5 or 6 records coming out this year and next year we'll no doubt have more. We don't have any real plans other than getting better organised, work on our distribution, better promotion, larger presses of records and more of the same. We're going to be putting more effort into the label and giving the bands we work with as much support, logistical, financial and emotional, that we can do.

There's no specific criteria for what we want to put out. Obviously we've got our own tastes and are more likely to work with bands we're friendly with, but we're open to putting out anything we like. That might be hardcore, it might not. But we'll always be a hardcore label because that's the way we do things.

**RN:** Is Dead and Gone an SxE label, or is that a misconception? How important is 'edge to the identity of the label'?

Max: Everyone involved with the running of the label is straight edge. All of the bands either straight edge or have straight edge members. But for us straight edge

is not a limiting term. If there's a band that we want to work with who aren't straight edge, we will do. Fuck what anybody thinks or expects of us.

Straight edge plays a very large part in the ethics and aesthetics of the label. College fonts, sports grey T-shirts, fades, etc. are all a part. It's difficult for us to untangle straight edge from hardcore, but the values that people associate with both: community, friendship, trust, honesty, that's what we're about.

**RN:** Being that the obligatory SxE question's been popped, what about veganism/ vegetarianism? Are you both veg, if you are, do you see it as something that's important?

Max: On a global scale and in society at large, yes we think it's important. It's important in our lives as it's a part of who we are and how we live.

Is it important in the hardcore scene? Not particularly. Whether or not some kid eats meat or cheese wotsits doesn't have any reflection on the content of his character. That's what's important. People aren't just a set of boxes to tick. There are enough kids who are vegetarian and vegan who are arseholes, just like kids who eat meat, so being vegetarian doesn't mean you're a nice guy.

Maybe there has been too much emphasis on vegetarianism at the expense of other issues in the hardcore scene? That's something for people to ponder.



**RN:** Why do you think the UK hardcore scene is doing so well at the moment? There just seem to be hundreds of awesome bands appearing, do you think people are just more active, or do you think more kids are getting involved?

**Max:** Why is it doing so well? That's a difficult question to answer. Is it that there are more kids?

Is it that people's attitudes have changed? Have the bands got better? Is it because people mosh instead of standing around looking po-faced? Is it because the economy is doing well under a Labour government? I don't know. I think it's awesome though. New bands, new kids, new faces at every show, new scenes springing up everywhere. It's great. It's something that I feel proud to be a part of. There are so many kids making a positive contribution, but it could be even better if everyone gave it their all. As Ian said at the final Last Chance show in Sheffield: start a band, book shows, write a zine. Do something.

**RN:** Do you think D&G's helped the scene become more active, by putting on shows and putting out records?

**Max:** If we weren't doing what we were, someone else would be. We've had so much help from so many people. From all the kids who buy the records that we put out through to new bands sending us their demo or just saying positive things about the label. We are eternally grateful and hope to both live up to people's expectations of the label and to be able to give back to the hardcore scene.

Obviously it helps to have good bands about to work with. Our contribution is just a drop in the ocean. There are lots of kids making a bigger contribution, but what

really matters is numbers and effort. More kids making more effort makes things better.

**RN:** Do you think the internet's helped as well, by allowing a whole load of people who might otherwise not found

out about it, find out about shows, and music, by going on message boards and downloading MP3s?

record trading websites, etc. That's a good thing. We need more online applications and data-sharing.

the streets, meeting new people, flyer-ing them and getting them involved.

Special note to all the nerds who are talkative online but silent in meat-space — come out of your shell. Talk to people. There's nothing worse than seeing some kid you talk to online and him blanking you in meat-space or not saying anything more than a cursory Hello.

**RN:** How do you think kids can keep the scene from going stale, or getting boring? Do you think it's actually possible to have a scene permanently being active, with good turnouts, and bands etc, or do you think there's always gonna be highs and lows?







BREAK IT UP @ VERGE, LONDON



Max: All good questions. Good bands, open minds and hard work are what keeps it together. Looking back over the history of hardcore, scene have flourished and perished sometimes for reasons that are obvious and sometimes for no reason at all. There will always be highs and lows, good nights and bad nights, good shows and bad shows. But that's by the by.

To paraphrase President John F. Kennedy, Ask not what hardcore can do for you, ask what you can do for hardcore. That really is the key. There will be people reading this interview who just come to shows. That's fine. But the hardcore scene gives you the opportunity to do more than just turn up and spectate. It gives you the opportunity to get involved and do the things that you might want to do: playing in a band, writing a fanzine, contributing the other people's fanzines, distroing records, putting out records, driving bands, moshing it up, printing t-shirts, organising shows, making new friends in places you might never go were it not for hardcore. To me, this is one of the strongest things that hardcore has going for it, that anyone can get involved. And it's something that we try to hammer home constantly. You, reading this, are part

of the hardcore scene. Whether it's good or bad, whether your involvement in it or positive or negative, it completely in your hands.

**RN: What do you guys do outside of the label? Do you have 'proper' jobs? Do you ever find it hard juggling everything together?**

Max: Ian works full-time for a company that helps small-businesses get started in South Yorkshire and is a Sheffield Wednesday devotee and Paul Newman-type pool hustler. Shaun is a computer programmer, rock climber, dude and more. I've just put the finishing touches to a software engineering degree and will be moving to Sheffield in the Autumn to pursue a career in industrial waste management. I like running, reading and hardcore. Collectively our main interest is hardcore. Listening to records, moshing, talking about records, trading records, zines, bands, labels, going to shows, going abroad to see shows, looking after kids from abroad who come here to see shows, label work, watching films with our bros, all that stuff. Is it hard to juggle it all? No. It's what we live for.

**RN: What are the plans for the rest of the year? You seem to have a fair number of records lined up for release?**

Max: Early July we're putting out a 10-track MCD by Justice from Belgium. After that we should have a MCD by The Break In from Canterbury (they've got a 7" just come out on Burial Records, [www.burialrecords.net](http://www.burialrecords.net)), followed by an album on CD by Shaun and Kev Walsh's street punk band The Down & Outs. Then we're doing both an album by

Break It Up from Newcastle and then an LP by Black Friday '29 from Oberhausen in Germany. We're hoping to finish the year with a couple of represses and a 7" by Pete Bust's band 50 On Red. New shirts, stickers, maybe a couple of zines, tours, more shows and big things for Sheffield in the Autumn. We're going to be busy and that's the way we want it.

**RN: And I think that's about it, unless you have anything else you wanna add!**

Max: Thanks for the interview. Thanks to all the kids who've helped us out — if we can help you out, get in touch. Thanks to everyone who came to the final Last Chance show and made it so ace. See you in the pit.

END NOTES: Interview: Edd. Photos: Sheep. Thanks to all at D&G, and especially Max for answering questions. Check out the upcoming records coming out later this year, if they're as good as the demos/ previous releases that the bands have put out they're all gonna be amazing! Also check out In The Clear, Dead and Gone 001, they were an awesome band. Just wish I'd been around to see them play.

**D&G**



Silent Front play discordant post-rock, which is pulled along by Phil's absolutely amazing vocals. It's like the perfect mix between Fugazi, The Nation Of Ulysees and Q and Not U. They're good on record, but they really shine when you see them live. We've been meaning to do this interview for a little while now, but we finally got the band trapped when they played the Bull and Gate in Kentish Town at the beginning of June 2004.

RN: First of all do you wanna do names and introductions.

[random people come over for 5 minutes]

RN: Anyway do you wanna do names and intros?

Phil: I'm Phil, Mann, and I play guitar and I sign.

Russell: I'm Russell Whitehorn and I play the bass.

Dean: I'm Dean and I play drums.

RN: How's the band going?

Phil: At the moment the bands been going really good. It's just picking up. We just played a show with Million Dead and that was quite a big thing for us and with the Rocksound connection they have been really good to us recently, so a lot of stuff has kinda come out of that. It's been good for us. We've got a lot of gigs coming out and the EP which is coming out is on Genin. We've had a lot of feedback from that as well and every review we've had so far has been good so we'll wait till the bad ones start coming in... (laughs)

RN: With like your demos and stuff you've been putting out I've been really surprised at how well done they were. I mean like the cases and the packaging as well. Are you putting quite a lot of your own money into that?

Phil: Yeah, but a lot of its done through friends as well. Its quite a friendly network. The guy who done our cover for our demo was a school friend. They are all at university and stuff like that. Wayne who recorded it...

Russell: And the EP artwork came from another friend. And we had this idea to do a whole load of different designs and kind of mess 'em all together and try and make them all fit, and our friend just did this really amazing image for us.

Phil: Have you sent the artwork yet?

RN: I haven't seen the new artwork.

Phil: It was originally like a black photo which was taken by a school friend of ours again. Its all very incestuous. (laughs) And Jason - this friend - played around with it a little bit and it looked really cool. I'm really pleased with it. It's all through friends really. Our group of friends all kinda help each other out and do each other favours for helping them so that's the main thing for us.

Russell: We were lucky as well because we've had a lot of help from Wayne who used to be in Ursa. He's helped us out a lot.

RN: One thing I was going to ask was if you'd found it difficult to get shows, because with the exception of maybe Ursa, and now Bullet Union, there aren't that many similar bands to you in London?

Phil: That's a good question, man. (laughs)

RN: Like coming from Kingston who were you able to go to and ask to play on their bill?

Phil: yeah, basically for a long time when me and Russell were mucking about we were still doing a similar sort of stuff but its only recently when dean's joined that we've really kinda gone for it.

Russell: By recently he means about two years. Three maybe. (laughs)

Phil: There have been a lot of bands that have come out like Bullet Union maybe and stuff like that. Its been a bit hard at first but recently its been fucking awesome because there are some really good bands that maybe a lot of people haven't heard yet and then a lot of them are also friends of ours.

Dean: We've played loads of gigs with Birds of Paradise.

RN: How many gigs have you played with them now?

Dean: About twelve.

Phil: Yeah we've played with them lots. We like their energy.

RN: Oh, yeah I was gonna ask about what its like starting out as a band in Kingston just in general?

Phil: Its pretty hard. Obviously one thing being that there aren't many bands around that are of a similar style. And also at the same nu-metal was about so it was pretty hard. (laughs) And them 'emo'. To try and blend in with things like that... like if people are listening to dum dum rah, dum dum

rah... You know if you have a 6/4 beat no ones gonna listen to you because its not like the norm. But I'm not saying we are like amazing technical or anything...

Dean: I reckon though... I think its down to ... like when we used to play at the Peel quite a lot there would also be that nu metal crowd but there would always be maybe 4 or 5 people who would come up to you and go 'oh you remind me of Shellac' or something a bit more... more sort of bands that maybe people didn't hear so much but think they can hear that influence in us. we were all into totally different bands. But we all play together, and try and bring all the influences together.

Russell: We've got the same core...

Phil: Yeah, we have the same core of music but then...

Russell: Well you love Tool and I hate them. (laughs)

RN: For someone that didn't know you what would you say you sound like and what would you say your influences are.

Russell: progressive punk

Phil: Yeah progressive punk rock I'd say.

Dean: I think main influences are like the Fugazi, Shellac style bands...A lot of that sort of stuff.

Russell: Anything with a bit of balls to it.

Phil: I think like the Melvins are in there as well. I think me and Russel are attracted to really earthy sort of raw guitar sounds. I think if you listen to our EP that you can hear that coming through.

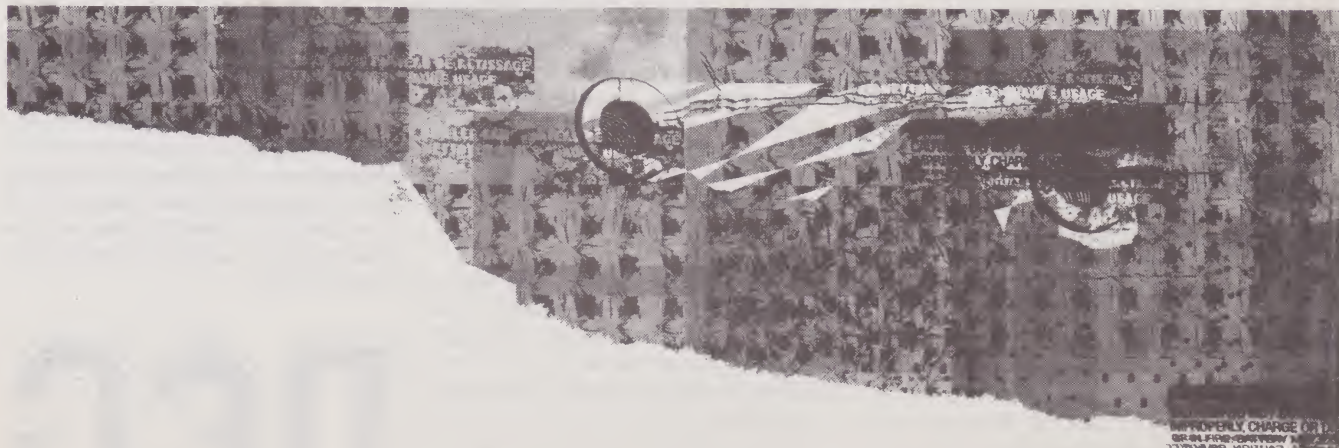
RN: Completely on a tangent but being you're smoking right now what do you think of Ken Livingston (the mayor of London) wanting to ban smoking in public places?

Phil: (laughs) Go on Russ.

Russell: Umm, I just think, it is difficult and I agree there should be more designated areas and stuff but I think its against your human rights surely.

Phil: I dunno. I think in a way it's a good thing, in a way it's a bad thing. I smoke so I can't really talk. I probably wouldn't go to the pub as much and drink so much and smoke as well. So probably in the long run yeah it's a good thing. (laughs)

Russell: you'll just see people drinking outside...



DO NOT CHARGE OR  
USE FOR OTHER PURPOSES  
UNLESS SPECIFICALLY  
AUTHORIZED



Phil: Yeah maybe. if they had a way for people to just go and drink outside ... but you've got to wear about ten coats in the winter.

RN: I figured I'd drop it in there. Ok. Well I mean what are you hoping to achieve in the band. Is there any particular message you want to put across or is it just really your own sort of catharsis.

Phil: for us as a band I think we just wanna play and get this sort of release....

Russel: Yeah it's more just about going all out.

Dean: If people like it then they like, if they don't they don't....

Russel: I think we're just about playing to people, and even if you play to a crowd who don't like you it's still cool. And if you get just one person that comes up to you still get exactly the same feeling as if everybody came up to you.

Dean: It's a lot less crowded too. (laughs) it's just about playing really. And if someone... I doubt very strongly that we are gonna have someone coming from Sony and approach us and ask us for a deal.

Russel: That's not gonna happen.

Phil: We just enjoy playing. If people like it then they like it, if they don't then they don't.

Russel: A lot of my favourite bands I had to search to find out about them. I mean I'd heard their names maybe through a friend, but every band I've ever been into that has meant a lot to me I've had to learn about them the hard way because they are not in my face all the time on the radio or on Top of the Pop or whatever.

Phil: But I just don't think that our music's like that, do you know what I mean. There's no way that we're going to be appearing on something like that.

Russel: But it's about integrity. It's not about putting your face on magazine's it's about getting the music out there and people hearing it. And you know, if they like you, they'll listen to you again.

Phil: There is some kind of message in the lyrics, if you read them, which I guess I'd hope might have some kind of influence in a positive way. Maybe it'll change somebody's perception I don't know.

RN: Well lyrically then what are you trying to put across.

Phil: It's kind of hard. I mean like some of it can be my personal stuff. But it's things that I'm feeling at the moment but sometimes they move towards more socially conscious lyrics. Don't expect me to be able to explain this very well. (laughs) They're not very obvious. I think I want people to make their own interpretations and assumptions on the lyrics.

RN: What do you think of the bands that practice and do demos but don't play and try and get there music out there because they are waiting for that big break and the record executive to come along and give them a big paycheck and they can go on a big...

Russel: it's their choice. some people are in bands to make money. That's their own choice. I mean every band has their own reason for doing what they do. I mean I'd love to do this for a living but I don't know whether I could handle being "big".

Phil: Well the other point as well is that if a band is just sitting not going out and get what they want, no one's going to come in and give it to you, are they? You gotta work hard for what you want no matter what it is. If you didn't go out there and struggle for it and work hard for it then I don't think you'll feel like you earned it, and I mean if that's what you want to do then you're going to need to work for it. That's not what we want to do but...

Dean: I mean if we ever were approached by Sony or whoever and they would probably ask us to change a few things but we just could never do it. It just couldn't happen. There'd be no point playing the music anymore if it wasn't what we wanted to create.

Russel: That's a complete contradiction when labels approach a band and ask them to change their sound, and the band's got all this way, and worked that fucking hard, and they just sort of go, 'Ok we'll do it for money!'

RN: You guys seem to work quite well together, did you know each other previously.

Russel: Yeah. I knew these guys for about four, five years.

Dean: It just happened one day and Phil rang me up and said their drummer had left and

the first thing I said was 'I'll be your drummer.' I was getting on a bus at the time and going...

Phil: Russell I've known since school. We went to secondary school together and we've always been friends and hung out with each other. But so far as writing goes we've only been doing that a few years. I think we've been quite privileged though 'cause a lot of the stuff that we've got has been through friends so a lot of the stuff's free, we haven't really had to pay for much. We've probably only had to pay for about 10 rehearsals...

Dean: Ever.

Phil: Our friend works at a studio as well so we get free rehearsals. In terms of song writing we try to take as long as possible over it so that everybody can have a say over what we're doing and be happy with it.

Russel: Yeah for me every second should be satisfying. If I'm to be part of this I want every moment to be satisfying. I mean I don't want to just get bored of playing the songs that we write, so we need to make them good!

Phil: It's just like so many bands are like, 'Oh I hate this song' you know what I mean? And I always think to myself, 'Well why do you play it?' If it's not a release surely it's not so important that you have to play it. I mean music for me at any rate should be like all the way, you know. There should be nothing stopping you and making you think, 'Oh I can't do that.' If you don't like a song then you shouldn't be playing it. It may sound a bit selfish, you know, 'We know what we want and we want it now'. (laughs)

END NOTES: Interview: Natalie & Edd. Thanks for the band for sitting and chatting to us. The interview continued for longer but it's almost impossible to hear because we were sat in a bar and it's just pure noise on the tape. We hope we didn't misquote any of the band. Silent Front's "Delete" EP should be out imminently on Genin Records. Check out [www.genin.co.uk](http://www.genin.co.uk) for details. I think the band still have copies of Demo Uno on them too. Ask 'em when you go see them play.





# THE MURDER OF ROSA LUXEMBURG

ALOT OF BANDS CLAIM TO BE WRITING MUSIC JUST FOR THEMSELVES. VERY FEW OF THEM MEAN IT, BUT THE MURDER OF... ARE ONE OF THOSE BANDS YOU SUSPECT PROBABLY ISN'T LYING WHEN THEY MAKE THE CALIM. IN THE SPACE OF LITTLE OVER A YEAR THEY'VE HAD THREE PRETTY MASSIVE CHANGES IN TERMS OF SONICS. A LOT OF PEOPLE HAVE ACCUSED THEM OF A LOT OF THINGS, NOT LEAST THAT THEY'RE JUST PRETENTIOUS ART SCHOOL BRATS. I WENT TO INTERVIEW THEM TO SEE IF I COULD WOUK OUT ANYTHING ABOUT THEM.





RN: So is the live thing that you just did what you've been doing at all your recent shows, or was this a one off thing?

Bass: No this is exactly the same stuff that we've been doing all tour.

vocals: This one's kind of different to the last tour so we decided to refine our new material.

RN: So that was all new stuff right?

bass: Except one track, which was on the album, but it's kind of different now.

RN: How come you decided to change it all?

vocals: Well, our drummer left, and we'd kind of got bored playing that stuff anyway. We've had that a few times. Like we've lost three or four members since the band started, and each time that a person left we've kind of reassessed what we're doing. And the sort of music that we were playing was always a bit of a compromise but now there's nothing stopping us, and we can do whatever we wanna do. And the whole point of the band was to make each release try and sound different from each other, so the next thing we record will move on and progress.

RN: Yeah, because there was quite a departure between the 7" and the full length.

bass: Yeah, there was definitely, and from the record, to what we're doing now.

RN: Have you found you've lost people?

bass: I don't know really. We kind of thought that people... like the typical kind of hardcore kids would go when we changed, but most of them seem to like it actually!

vocals: We expected them to, but yeah they seem to have taken it OK. But we're not really doing it for them, we're doing for ourselves. I'm sure we'll lose people, but I'm sure more people will become attracted to the new thing that we're doing.

bass: There does seem to have been a constant cycle.

RN: Are Undergroove still into what you're doing?

vocals: I believe so.

bass: I think this is the first time they've heard it actually. (laughs)

vocals: We're doing a 7" on Undergroove with several of our new songs, which is coming out in August so... I think so. Darren seems to be more into us as people, so it's more like he's supporting us as people rather than as a band. I think he'd support us whatever we wanted to record.

RN: But there's... actually no I think I have this preconception about Undergroove that isn't true.

vocals: Yeah, he releases a whole load of stuff, and different types of music, so I can't see why he wouldn't like it.

RN: I just think that Johnny Truant sometimes overshadow the label. At least in my head.

vocals: It's just because they get the most publicity. But no Darren's an awesome guy who's supported us a lot.

RN: Do you ever worry about people going away muttering under their breaths about you guys being pretentious?

vocals: No, not at all.

bass: We don't care to be honest. (laughs)

vocals: We just play what we want to play.

bass: I don't understand what this tag is with pretentious. Is it after they've seen us, or after they've heard us? Because I think it's after they've seen us, because I don't think that if they've heard the CD of us, 'Oh that's pretentious', because they're probably wearing a Locust t-shirt listening to it anyway. So like... I just don't get it.

vocals: At the end of the day we're not going to conform to what those people want us to be or whatever. Like, I think that we're a punk band in so much as we do whatever we want. If you get dictated to in what you're supposed

to want to do, then that's just conforming, and that's completely not what we're about. We love playing with this kind of music, and playing with these kind of bands.

Security guard: Sorry, you're not allowed to stand there.

bass: Oh fuck it, we'll just go stand somewhere further along.

vocals: But... What was the question?

RN: [Pause] Oh people thinking that you're pretentious.

vocals: Oh yeah. I like playing these kind of shows, where all the bands sound different to each other. I mean it can get a bit shit if you see four bands playing and they all sound exactly the same. It doesn't mean that we're being pretentious.

bass: Everybody in the band listens to all different kinds of music as well, and this is just what we enjoy to play.

vocals: It doesn't make sense to play music that you don't enjoy. I don't see that as pretentious.

bass: It's not like we set out to be a certain thing, I mean we want to develop and do different things, but we haven't gone, 'Ok this is our sound'.

vocals: People have always put their thing on us. We're just doing things for ourselves, but people have always labelled us what they want to label us, but we're just having a laugh. We're just having fun. I mean we never thought that we'd play more than three shows, so the fact that we get to go out the country, release records, and play in like big venues to lots of people is ace. It's like the best thing ever.

RN: It seems that most bands do find that sound and stick to it, so when people hear a band doing one thing they place them into that box and don't like them leaving it.

bass: That's probably either because they're boring people, and they don't really want to progress...

vocals: Or the bands they're listening to are just releasing the same records all the time.

bass: I don't know, I'd get so bored playing the same songs over and over.

miss it, it's not like we weren't play any shows. We played like fifty shows last year.

bass: But it's also not like we make music for other people as well. We make music because we like it, and we want to do it.

vocals: We don't sit there going, 'Oh, that riff. People will love that riff'. It's not like that. It doesn't happen like that.

RN: Do you care then if people are watching you, or if they're dancing or whatever?

vocals: Not for me. I don't really look at them.

RN: Do sing-a-longs not make it a better show?

bass: Yeah I suppose so.

vocals: Yeah we've had shows where people have gone nuts and it's been ace. But we've also had shows where people have been violent and that's shit. That's awful, and we really don't want to be associated with that in any way at all. But people can dance to what we're doing, you can still dance. But there's this macho, fucking fist in the air thing...

bass: And that's not going to happen very much with our new songs. (laughs)

vocals: No. But I can still dance to them, so if I can, then others surely can. But then again, I do know that this is the first time that people have heard some of these songs, so I don't expect them to suddenly start dancing and know the words or whatever. People did it to the old songs, but they didn't sing along before the record came out.

RN: So what's Worcester like for you guys? Is there any sort of scene?

vocals: I don't know. I was kind of saying today that... like when I at some point that turned into ska, and I just got really disillusioned. I don't like ska at all. I think we all kind of came was growing up in Worcester there were - when I was little - lots of metal shows happening, which I really liked. But then together because of a lack of other people in our area.

bass: There isn't really a local scene anyways. There was one place where they put on lots of shows, where lots of kids came, and went absolutely mental...



vocals: Yeah, like we've only been playing those songs for a year, played a load of shows, and we're already bored of 'em. As a band, the one thing we've done, is go out and play shows, anywhere, and I think if you play a huge amount of shows you're going to get bored if you're playing the same thing. There's no point kidding yourself playing the same songs. If we have to play 'Cuba' again I'll... Oh it'd just be shit. There's no point in doing it. And if people

vocals: And it kind of got ridiculous after a while. Like you'd watch a quiet, or slow band, and they'd still go mental. We were just kind of... We wanted to do our own thing, and that was kind of the common complaint, and so we started putting shows on, and it's grown from that. I've met so many people from putting on shows and being in a band.

bass: The music was so shit in Worcester, actually, that was what made us want to form





a band. We weren't really inspired by bands, we were inspired by the shit-ness of it. (laughs)  
 vocals: Yeah, but now it's good, because like... maybe it'll get better because there seem to be quite a few people wanting to start bands, but I don't know whether they necessarily want to do something different, at all, but there's definitely some starting. I don't even live there anymore. I don't really know. I go back and play shows. (laughs)  
 bass: It's not exactly a hotspot for music.  
 vocals: It's where I'm from, but for me, I feel more at home in other places. Like somewhere like Nottingham or somewhere.

RN: Oh so are you all living in Nottingham then?

vocals: No, well I live in Nottingham.

bass: But I'm still living in Worcester, and Sam lives in Brighton...

vocals: and John lives in Cardiff so we're pretty much all over the place. (laughs)

bass: I'm going to Birmingham in October time too.

RN: So do you actually get any chance to practice anymore?

bass: Not as much as we used to, but when we do we do a whole weekend so we can spend lots of time on it.

vocals: It's kind of sporadic. If we have some shows coming up then we'll get together. That's kind of why it's different as well because we'll have a month of not seeing each other, and then we'll get into a room and start playing, and we just see what we're playing, and just make it so that it's fun!

bass: And that's even more reason to change because you don't want to after a month go back to the same place as you were.

RN: I'm right in thinking you didn't used to have two drum kits?

bass: No, they're new.

vocals: It's something that we always wanted to try for a while, we talked about it on couple of tours. 'Let's get a second guy to play along on a second kit', but our drummer of the time really wasn't into that idea at the *at all*. I think he was threatened by the idea of it. But I think it sounds great. I think it sounds really cool.

RN: Was the broken cymbal a deliberate effect?

bass: No, it just broke. (laughs)

vocals: Yeah, that was how it came, and we never got a new one. The kit that we borrowed... it's a borrowed kit, and when the guy finds out he'll probably want it back. We were wanting to paint it actually.

bass: Yeah we were going to paint it, but it's not actually ours so we couldn't do that. I've had it in my garage for a year and a half so we decided just to use it. I doubt he'll ask it back.

vocals: It signifies... I don't know actually!

bass: We just want to use loads of instruments and all do whatever ... if someone wants to start a song on whatever instrument they want to start with, and we'll play off that. We don't want anything to be set in stone in anything that we do.

RN: I've run out of questions. Do you have anything else you wanna add?

vocals: I find it kind of weird that people want to do interviews with us to tell you the truth!

RN: You haven't actually done too many interviews.

vocals: I kind of find interviews a bit ridiculous... oh no that's not true because I like to chat to someone, but when people send you questions you get the freedom to look over it for a day, and it depends what mood you're in, to see whether you wanna fuck with them or not. But people seem really easy to wind up. (laughs) We have a laugh about things, and people seem to take it really badly. Like the whole DIY, and hardcore scene, seems to be permanently getting ticked out on what we're doing, which I think is hilarious...

bass: I don't know why they care so much.

RN: I guess it goes back to the liking to label bands.

bass: Yeah, but what's that about?

vocals: It think it's just pure elitism. I mean I think that they're the people that are in the wrong. People who just kind of sit around doing fuck all...

bass: Who's getting harmed, who's getting killed by what we're doing. There are far more important things to be getting bothered about.

vocals: People give us shit, but we've sat in a van for seven hours to play a show and get £5, and we had a great time! And then people give us shit for selling out, because we playing The Underworld.

bass: What did we have to sell out from? (laughs)

vocals: We've come from nothing... Oh I just find it really ridiculous, elitist and horrible.

bass: Oh look it's Darren, we can ask him what he thinks of our new stuff.

vocals: Ask us another question. By the time we've answered it, he'll have finished what he's doing over there. Oh, no, wait. Darren! Darren! OK, we're doing this interview and this guy wants to know what "Undergroove" think of the new material? I don't want to put you on the spot or anything.

Darren: Oh no, it's cool man. Yeah we're putting out more stuff, so it's kind of testament to the fact that I like it. Undergroove's all about creativity and these guys epitomise that. I don't want another 'Everyone's in Love...' record, I want something's that progressed, and if they do that then they're being creative.

RN: Oh well I may as well ask you, since you're here. Why the name? Like are you historians or radical socialists or something? (laughs)

bass: Oh god, we get that *all* the time. It was the name of this painting that me and Tom saw one time by an artist called R B Kitej, and we just liked the painting, and we just liked the name, it has nothing to do with the historical event like everybody thinks.

vocals: I mean yeah... we had this band, and it was just three of us, and it was this quiet band, there were vocals, but it was quiet, and we wanted to start a heavy band as well, and so we had this name, but no songs!

bass: It was nothing to do with the historical event, though that was quite interesting. If you look at our name, and look at the meaning...

vocals: But we're more aiming to emulate the painting side of things though.

bass: Yeah, the painting's where it came from. Me and Tom saw the painting, liked it and...

vocals: I went out to Germany and checked out Rosa Luxemburg street, and Rosa Luxemburg tube station. That was pretty cool. (laughs)

bass: I don't know. I think when we go to Europe this Autumn we're gonna get all these political groups coming to our shows thinking that we're Marxists. (laughs)





Cat N Cahey is an active part of the South Coast Hardcore scene putting on shows, putting out records, and running a distro. Though he doesn't run the distro anymore Daz is still in charge of everything else, as well as being in Dead After School. I thought it was about time I interviewed him after I'd chatted to him at the Sic Semper Tyrannus show in London at the beginning of June. Interview: Edd.

RN: OK, well can you do the obligatory introduction thing then?

Daz: Oh go on then ha ha, Hi Edd/Rancid news, My name is Daz Hutchins and Cat N' Cahey Records is my dirty little slutty mistress! She steals all my hard earned money and competes with my girlfriend for my attention, affection and personal time. I've tried to give her up but I just can't!

RN: So why did you decide to start Cat N Cahey? Was it just because you needed a label for Stegel? Did you have any plans beyond that? What did you hope to achieve by doing it? Were there any labels that inspired you to do Cat N Cahey?

Daz: Well there has always been a thriving punk/hardcore scene in the southCoast area ever since I started getting into punk when I was about 14 years old. At that time we didn't have the benefits of the Internet or mobile phones to find out about local shows and therefore were not aware of DIY gigs happening in Southampton, Portsmouth and Guildford at that time. All we knew about was bands featured in Kerrang and on MTV and we got into bands like NOFX and Descendents through reading about them in those sorts of magazines and through seeing their videos on MTV. The guys I hung out and skated with in my home village Overton, would give me CDs to copy and make me mix tapes containing punk, metal and hardcore bands and I would do the same for them, I loved making mix tapes for my friends, and still do. In 1995 a few of my friends started a couple

of punk bands just playing Descendents and Sick Of It All covers with a few of their own tracks. We decided to start putting on some live punk shows in the Overton village Hall so that the few local bands that existed could play. After a year or so the scene was growing really strong and we had some ace local bands playing and recording demo's, I used to get a couple of packs of blank 90 minute tapes with my paper round money every week and make compilations featuring tracks from the local bands and give them out at shows to the kids. I guess that after a couple of years of organising shows in Overton we had attracted a few out of town bands to play in the village, who had heard about the scene through word of mouth. At that time I was playing bass in Stegel and we would play practically every local show and often get asked to go and play in different towns by the out of town bands that visited the village and played with us. In 1998 I decided to put out a local bands compilation CDR and we pressed 200 and gave them out at shows. Then Stegel did a couple of crap CDR demo's before we went and recorded the Angharod EP which was the first pressed and distributed CD release on Cat N' Cahey Records. It went well and we had a positive response and managed tour and re-coop the pressing expenses pretty quickly. Then shortly after that, one day in Portsmouth, Jets Vs Sharks and I just happened to stumble across each other at a show they played at The Horseshoe and they just totally blew me out the water. I asked them if I could put out their EP as I was already friends with them and they agreed and things just continued. I guess initially the label did just start as an outlet to release the Stegel record but I had firm ambitions to establish a label committed to putting out records by local bands and documenting the local scene in the Hampshire/SouthCoast area. I guess the Stegel EP was a trial to see how easy it would be to release records DIY. All I want to achieve with the label is to give the local bands I choose to work with a good starting point to

get their music released on a proper CD or Vinyl and distributed using DIY ethics to the best of my ability. I want kids in Leeds, London, Cardiff, Reykjavik, Tokyo or wherever to have the opportunity to hear about the SouthCoast scene and give the bands a starting point to maybe go onto bigger and better labels and play shows around the UK and beyond. I guess ultimately I would like Cat N' Cahey to achieve in Hampshire what Dischord have done in Washington DC, even though I'm not a great fan of the bands on the Dischord label you have to respect and credit what that label has done for it's local scene. I doubt we will ever be as nationally known and distributed as Dischord but it would be good to help put SCHC on the map. The most important and rewarding thing about being involved in running the label is making new friendships with people within the punk scene world-wide.

RN: I remember you saying that C n C is non-profit. Was that always what it was going to be? Why did you decide to do it as a non-profit?

Daz: 'People first, not profit'...When All Else Fails! I personally hate the idea of making money out of other people's music. I just don't think that it was an option for me right from the start. Playing in Stegel gave me an insight to how the majority of labels worked and how a lot of people running labels are totally greed ridden and in it just to make money, they just sign bands that are playing the in trend of music or bands that will be good for business. I remember when we recorded the Stegel - Angharod EP, we were really set on putting it out ourselves but decided to send a few CDR's out to labels just to see what sort of response we would get and we had some very 'interesting' feedback and offers, one label emailed me and said that they would release it if we gave them like 2000 pounds! Seriously! And this label calls itself DIY. Also when I was putting on shows in Overton I used to put on so many touring UK bands that would



complain to me about how little money they have to tour with, buy new equipment with, get T-shirts printed with, hire studios to record new material with and it seemed that it always came down to the fact they were not being given a good enough percentage by their record labels from their album sales. So many bands were dissing the people who put their records out to me and my friends, bands on well established and respected labels too, I'm not going to give names but you'd seriously be suprised at what these kids were saying. And quite often bands were having to pay a percentage of the money they got paid for playing at our shows to booking agents like Hidden Talent Booking, and that is such a load of greed ridden shite in my opinion! I just think it sucks that some guy who just sits on the net all day being rude to honest promoters who are enthusiastic about putting on a good punk rock show for the bands they love, can demand a huge amount of money for a very average punk band to play a half hour set at a show where your charging 4 or 5 quid entry and ultimately doesn't care about anything but his cut. If Ian Armstrong at Hidden Talent Booking takes just 10 percent from one Lightyear (rip) show (and I'm sure it's probably a bigger percentage) where he charges the promoter 300 pounds, then he takes 30 pound for himself per night. If Lightyear are playing a two week tour he gets 420 quid for two weeks work, which you might think is not that much for two

I'd hate it if punk rock became my job and I ended up hating it just like I've ended up hating every job I've ever done ha ha!

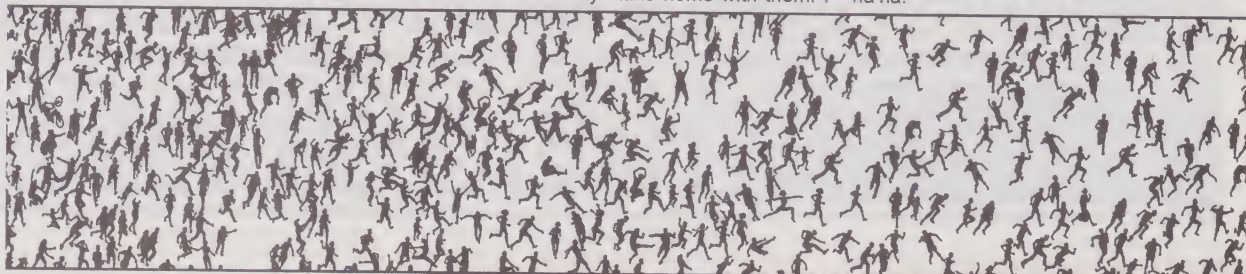
RN: Were you always putting shows on down in Overton, or was that something that came out of running C n C? Do you think the Overton shows have contributed to the feeling of a 'scene' down on the SouthCoast?

Daz: We'll as I mentioned in my answer to your previous question I have been involved in putting on shows in Overton for along time before the label was established. The scene in Overton is pretty special to me and I guess I'm the only original 'scenester' still living here who is still actively involved in the scene. I guess the other kids from the early days of the Overton scene were more into the social side of going to gigs, getting drunk, fighting the townies trying to get laid etc.....where as I was more into seeing the bands and hearing what they were singing about and collecting records, zines and playing in bands, just being a fucking geek really ha ha. I guess the Overton scene has contributed somewhat to the SCHC 'scene'. Southampton and Portsmouth gigs have far more history than Overton and have attracted far bigger bands but I think we have something unique in Overton that all the Southampton guys have been touched by. I think the Overton crowd have a certain energy and enthusiasm which visiting punks from other towns always take home with them. I

I'm glad I booked Parade Of Enemies for that show in Overton, even though one of my mates told me not to and that they were so crap they should have called themselves 'Parade Of Bollox' because that was the first time a load of Overton and Southampton kids who are now best mates, met for the first time. Get me a tissue Edd I'm welling up mate!

RN: I don't think you personally are doing the Cat N Cakey distro anymore, but was that set up at around the same time? What was the reason behind starting that up?

Daz: Stoo Bailes from Dead After School/Placidstorm and Gaz Morgan run the Cat N' Cakey distro. Basically we have always tried to trade our releases with like minded labels for theirs. I used to just sell em on a table at local shows out of a few old shoe boxes and Gaz and Stoo used to help out, then they decided they wanted to run it online as well as at shows and get in loads of stock. So they took it over and have been doing it ever since. I'm very relieved that they took it off my hands as my house was getting properly cluttered up with all that shit. They have loads of stuff in now and are doing an ace job. Check their stock list online at [www.catncakeyrecords.com](http://www.catncakeyrecords.com) if your interested. They even threw away the show boxes and bought a proper flight case (SELL OUTS!), but you'll be happy to know that they still keep all vinyl in a cardboard box ha ha.



weeks wages, but take into consideration that this guy has literally all the Household Name Records roster and shit loads of other bands on his books then it doesn't take a genius to figure out how much money this agency is potentially making a year. I mean thats fine if he wants to do that, good luck to him but I just didn't want to be apart of a corporation, making money out of peoples art and passion and therefore right from day one I was inspired by my hatred for such businesses as Hidden Talent Booking to give the bands I work with practically every penny they're releases make. We take just 10% of the total number of records we press of each bands release and that is purely to generate the money to pay for advertising in zines and sending out promos for review and to gig promoters. The bands still get there releases distro'd in stores around the country, advertised and reviewed in zines and glossy's and can tour if they wish to. So many bands that played in Overton had toured all over the UK and Europe without the use of money grabbing booking agents, I believe that the bands HHH and Stand booked their own tours through emailing people direct and managed to tour the majority of the European continent. So don't listen to these fucking bands who say that they have to have a manager or an agent to book their tours, It's all just lies. It's easy to sort out your own tours, just get on the net and get networking! As far as Cat N' Cakey's short term future is concerned it will remain a non profit label, I have a full time job which I'm happy doing and I'm not looking to make money out of this label and turn my love for music into a living. I mean, if there was a huge demand for Jets V's Sharks albums and we were pressing and selling hundreds of thousands of copies then I'd obviously have to take on the label as a full time job and take a wage from it, but I can't see that happening right now and I'm kind'a happy about that as



remember the first time that Parade Of Enemies played Overton and a whole crew of Southampton punks came up to Overton for their first time, guys who had been around for years like Mike and Tony from Pilger, Rich and Rob from STE and younger guys like Ross, Adam and Geek Tom and they had a great time and just kept coming back to every show they could make it to. I think that first Parade Of Enemies show with Stegel in Overton was a really important show for the scene as it kind'a united the Overton kids from the top of Hampshire and the 'pirates' down on the coast in Portsmouth and Southampton. Since that day we have all been going to shows in Overton, Portsmouth and Southampton together and even over the last couple of years the Guildford kids have hooked up and contributed greatly to the southCoast scene. I have made a lot of friends in this scene and

RN: It seems like the SouthCoast has a really healthy music scene at the moment, with lots of shows, and good bands playing, but no bad attitudes. Why do you think it's such a strong scene at the moment?

Daz: No bad attitudes? Are you fucking serious! I guess as an outsider you probably think that everyone in the SCHC scene loves each other and gets along really well.....They Don't! People down here think that the scene in Leeds has no bad attitudes and everyone is best mates, but when I talk to my friends in Leeds they slag their own scene off and say it's not unified in the way us southerners think it is at all. It's the same down here, SCHC has a lot of bitching, back stabbing and elitism, just go on the South Coast forum any day of the week to experience in-scene negativity. So please don't think that we all get along cause SCHC





has it's fair share of twats. But on a positive note there are some fucking amazing bands and people actively involved in the scene. Some of the most inspiring, hardworking, motivated, honest and friendliest people I have ever met come to SCHC shows. We have loads of fucking awesome bands playing shows and releasing records at the moment in Hampshire to, which I would encourage people to hunt down: Bases Loaded, Biff Tannen, Chillerton, Christian Blood, Circus Act, Dead After School, Driveway Speeding, Intent, Jets V's Sharks, Kill Winter, Pilger, Placidstorm, The Demons, When All Else Fails and Wreck Of Old 98 to name a few of my favourites. Great Zines including the mighty Suspect Device zine/distro/label run by Tony from Pilger and his friend Gaz, which fucking rules! Get In The Van zine run by Benny Boy and Living On The Edge zine which Mike Fox from Pilger/SouthCoast Records writes. And loads of ace shows in Overton (which I put on), Portsmouth which (Joe from Jets Vs Sharks puts on) and Southampton (Loads of people put on shows here - Debs from Through These Eyes, Phil Pilger, Benny Boy, Gaz and Wes, Rob Boyce, Ross, Rich and the old STE guys or Festo). But overall the SCHC scene is fucking ace! I love it so much I have SCHC tattooed on my skin, like so many others do down here.

RN: Talking of scenes, do you think there is a North/ South divide in terms of sound, and bands playing out, etc?

Daz: I don't really know enough about the scenes in the north of England to comment or make comparisons with the SCHC scene as I'm not going to have experienced playing there in a band until I tour with Dead After School in July. But I guess it's pretty much the same as it is down here, just people who love hardcore and punk sharing music and political ideas? I love a lot of the bands from the north of the country that I've heard records by: The Legacy, Spitfire Down and The Last Chance (All the releases on Dead And Gone have been fucking spot on) and I love Fig 4.0 from Leeds and The Dauntless Elite, Charlie Don't Surf, Stand, Send More Paramedics and The Horror and I'm sure there must be hundreds of amazing bands that I haven't heard yet from the North of the country. It's just a shame we never get many of them playing live in the South, they all seem to play London but not really go down to the Coast and if they do they play Brighton

which is a totally different scene to us? But hopefully they will come visit us soon, I'm sure we could sort travelling bands a couple of shows down here and somewhere to stay if they want to come down for even a random weekend visit.....GET IN TOUCH PLEASE!

RN: How do you find time to play in Dead After School, run the label, and I assume either work a job, or study at uni?

Daz: Study at Uni? Now that is a joke! Sometimes juggling everything is pretty hectic but I have a lot of people who get involved and help run the day to day running of the label, distro, website and gig collective so it all gets done eventually. Personally I go to work in the day and do my days paid 'work', then I come home and sort through the daily post and send out what CDs have been ordered that day, then I check the e-mail account and update the website which usually involves staying up till the early hours in the morning. Or sometimes I just get home and think 'sod it' and hang out with my girl or friends or go to a show or whatever. Dead After School is pretty easy going, we just play shows when we have time to as Stoo and Tubs are also in Placidstorm and that takes up a lot of their time and all the other guys are studying. Most Saturdays I have a show to run or play (or both) in the evening or if I have a day off I go watch the mighty West Ham United! Sundays I burn churches and sleep ha ha! It would be a lot easier if we had a four day working week and three day weekend.....That's one of the things I'm going to be campaigning for when the Cat N' Cakey political party gains power in England ha ha.

RN: Being that I know you're a big West Ham fan, can you explain how punk/ HC and football mix, cause it's still confusing me. On the one side our DIY, non-corporate scene, on the other people who can kick a football getting £30,000 a week?!

Daz: Yeah football has gone money crazy! It has ruined the game in my opinion. I bet Chelsea will win the league next season and it won't be because they have raised excellent players through their youth system or worked hard as a team, it will be because they have simply gone out and bought all the world's best players with their owners endless supply of cash and effectively bought the league title. Blackburn did it before and Chelsea will do it next year. I know it's a corporate affair and

players are paid stupid money to play footy and directors are making millions of pounds by exploiting the clubs fans by charging stupid amounts of money for season tickets. But at the end of the day when a child goes to his or her first football match he or she is instantly hooked, I fell completely in love with West Ham from the first game I ever went to at Upton Park as a young boy and still am very much having a on going romance with the claret and blue! And I hate the chairman and I hate the board and I hate the fact that we always sell our best players for fuck all money (Usually to Chelsea) and don't win fuck all and that I am being totally ripped off by the club every week of my life by paying silly money for tickets but football fans are in love with their club and will always follow their team regardless of how much the ticket prices and player wage bills rise. It sucks but its a catch 22. Sack the board! Knight Trevor Brooking, Burn Stamford Bridge and bring back Di Canio!

RN: Lastly, what's coming up for the rest of the year with you guys, any new releases in the pipeline? Any bands on the SouthCoast that kids need to check out, and any final comments you wanna add?

Daz: OK, we have recently released the new Jets Vs Sharks CD album 'Our Bodies Our Anchors' and a ten track split CD between Dead After School and Christian Blood called 'Running Out Of Places To Hide The Bodies'. After I have got back from touring the UK and Iceland with DAS we're going to be releasing the new EP by the amazing Chillerton on CD and 7" with Boss Tuneage Records and then release a ten track split CD featuring Placidstorm and Kill Winter and later in the year we are going to release a dvd and maybe some more music. In August I'm getting a West Ham season ticket so I might be too skint to put out as many records as I would like to but we will have to see how it goes. Thanks very much for the interview Edd, keep up the hard work on the zine and I will see you soon. Probably at your squat thing in London! That's going to be fucking rad! If anyone is interested in checking out our releases, bands or maybe you play in a band and would like a gig down South then check out the label website [www.catnkeyrecords.com](http://www.catnkeyrecords.com).....Up The 'Ammers & Up The Punks!



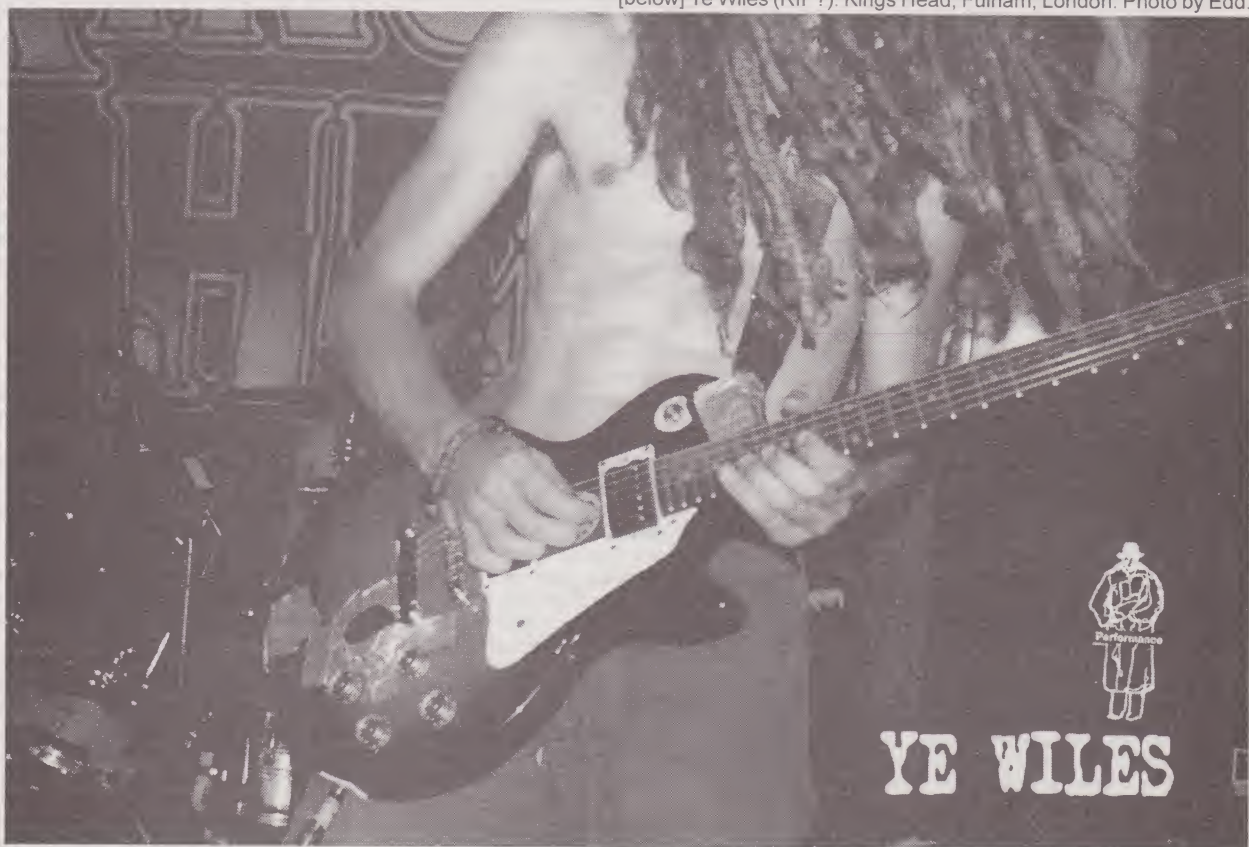


strike anywhere



[above] Strike Anywhere. A Secret Place, UK. Photo by Edd

[below] Ye Wiles (RIP?). Kings Head, Fulham, London. Photo by Edd.

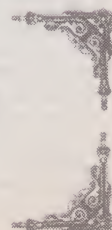


YE WILES



*July/August 2004*

print run of 4,000 @  
wee country design & print  
created by edd, natalie, hons, ben, george(ina), ben, laura, steve,  
chris (g), al, ollie, chris (lever), chris (12-oh-5), shaun (5K), alex of  
mikey d, tim, (punk) al, geoff, the protest bunny and santa claus.  
created with no internet connection...







# Record Reviews

Reviews are based entirely on personal opinion in poorly phrased English. If you don't like the way we review things then don't send us records. Likewise if you don't like a review flame the reviewer not RN... We're beginning to get sick of reviewing 'promo only' releases, so we may very well only review albums with full artwork etc for #8 and after. Consider that a warning or something. Deadline for #8 = August 12th.

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others? - mail edd. or check rnzine.co.uk

## Astrosoniq Sound Grenade

More stoner rock for which I'm not particularly well suited to commentating on. It is substantially better than atrocious cover but for me at least it is let down by the vocals which the crappy press release ridiculously describe as 'foxy vox' and which could be more accurately described as 'sub-par James Hetfield style crap'. The music itself ain't bad though. I think at this rate Rancid News could do with a stoner rock reviewer! (Christian)  
Freebird Records

## Atreyu The Curse

Oh deary, deary me. To say I've not been a fan of Atreyu's previous material is a bit of an understatement. Nevertheless, I like to listen to everything with an open mind, so in the CD goes. After a terrible "intro" of spooky noises and electronic squiggles that tries to be AFI and fails miserably, it goes straight into the first track, and, hmm, it's not *that* bad, I've heard better... And then the singing starts. By singing I mean "stupidly slick and over produced, whining" there is no passion, anger or any "emotion" here at all. The 80s metal riffs have all been done so much better (mostly, and unsurprisingly by 80s metal bands), and it just sounds empty and flat. So yeah, bollocks to this, I'm not gonna name drop bands who are better than this, but if you're ever curious as to what would happen if Good Charlotte thought they would try and play some second-rate rip offs of Arch Enemy riffs, then by all means pick this up. Anyone with taste, steer well clear. (mikey d)  
Victory Records

## B-Movie Heroes Rock Music

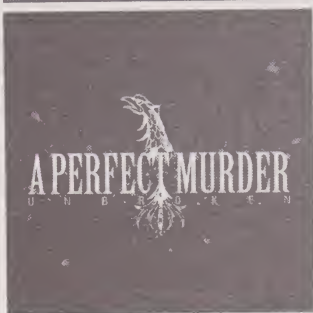
I'm always apprehensive about reviewing records with cartoons of the band on the front. It's true, nine times out of ten; they're as sickeningly puerile and emotionally stunted as their illustrated grimaces would like you to believe, but what however, are there to every rule? That's right... exceptions, as all six of these hook-conscious, melody heavy, and noticeably British pop-rock-punk servings stand to show... you've just got to be prepared to look past all the stolen Sugarcult riffs. (lipgloss)  
Changes One

## Bad Religion The Empire Strikes First

It's Bad Religion. You know what it sounds like already. I have a feeling that whatever I write will have no effect on people's views. Those who like BR will already have this, those who don't, won't care. Anyhow, it's not bad, better than the mid 90s LPs but not as good as Suffer and No Control (obviously!) It's also possibly the most overtly political BR LP even if it's overwhelmingly liberal. (Christian)  
Epitaph

## Baysix Death by Misadventure

I'm still pretty disappointed that the band's name isn't 'Death By Misadventure', maybe someone's already got that name?!? Regardless, this is a bit of an odd record. On the one side they've got posi lyrics, and quite often jump into a song with your typical late 80s hardcore beat, but then it tends to morph into some weird melodic nu-metal thing, which really isn't particularly enjoyable. The hardcore bits on here are pretty cool - albeit slightly generic - but I really didn't cope too well with the melodic bits, or the

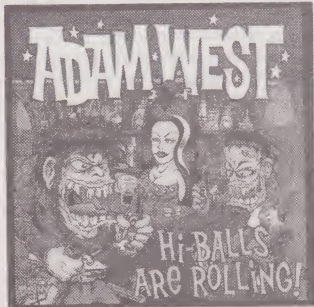


## A18 Dear Furious

Pretty good straight up hardcore here. The singer sounds a bit like a slightly less crazed Efreem from Death by Stereo, and music wise everything rolls along nicely. Guitars are nice and heavy, and the majority of songs are fast, short and sharp blasts of rage, which for the most part works really well. Some of the breakdowns and crew shouts get a *little* too meatheaded for me, but that really is a minor quibble, and if you were being ultra picky you could say there is nothing here you haven't heard before, but in all honesty, I've enjoyed listening to something that doesn't have any Spazz or Swedish metal influences. So yeah, pretty good. (mikey d)  
Victory Records

## A Perfect Murder Unbroken

Could it be that Victory Records are trying to return to making Hardcore albums? To be honest I really was expecting another bad emo or bost hardcore band. A Perfect Murder are not actually all that bad - I'm not usually a fan of metallic hardcore, a few bands like Caliban and Terror are of course impossible to not like, but this band are not that bad. They are however fairly generic - tired beatdowns litter the album, the vocalist shouting himself hoarse, and old school style riffs. Perhaps I'm too much of a cynic, plenty of people will like this album, but it's not getting me all that excited. (Geoff)  
Victory Records



## Adam West Hi-Balls Are Rolling

Well according to the press release Adam West are a band that combine influences from Black Sabbath, MC5, The Misfits, Kiss, AC/DC, and The Stooges. And in that we can see the problem - They want to be like all these great bands but of course these bands are all hugely different, and combining influences from them just doesn't work. Further more the band hasn't created anything new here and the vocals just annoy me. Perhaps I'm just forever waiting for an originl band to blow me away but this sort of stuff just doesn't cut it. (Geoff)

I Used To Fuck People Like You In Prison



## Alkaline Trio/One Man Army Split

Yipee, it's another one of those androgynous BYO splits that confuse me no end. One minute they're covering each others songs, the next minute they're not... though I honestly wouldn't know if they weren't, but I guess 6 more macabre laments from the former, and half a dozen hook-laden, mid-tempo brat punk platters from the latter can't be that bad? (lipgloss)  
BYO

## Angelic Upstarts The Punk Singles Collection

More 'street punk,' this time from the infamous Angelic Upstarts. Along with Cockney Rejects they are the most famous of the left wing streetpunk/redskin bands. This CD does what it says: collecting their singles. This means there are some good songs ('Feeling Warning,' 'I'm an Upstart') and some complete shite! If you're new to the Upstarts I'd recommend you start off with the earlier LPs especially Teenage Warning and We Gotta Get Out of this Place. (Christian)  
Captain Oi







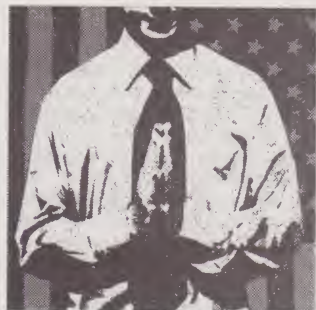
# Record Reviews



metallic riffs, it kind of ruined the whole record for me. (edd)  
Casket Music

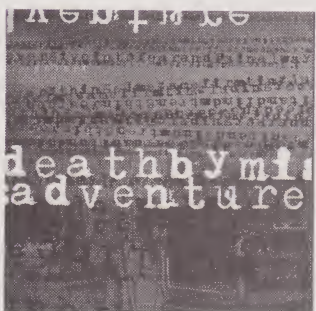
## **Belvedere** **Fast Forward Eats the Tape**

This record treads a fine line between success and disappointment, with the peak being track 2's (Three's a Crowd) Death By Stereo-esque metal riffs. I couldn't find my copy of the last Belvedere Record to give an accurate comparison, but it seems to have lost a lot of its punch and my burgeoning dislike for American pop-punky vocals makes me label this 'disappointingly mediocre'. (12-oh-5)  
Golf Records



## **Black Cat Music** **October November**

With a plethora of low down and dirty licks, and lazy melodies lurking beneath every scratched surface Black Cat Music dish out scuzzy punk like it's Iggy's pop. Full of Richard Hell angst and Leatherface soul the distressed beauty of Black Cat Music falls ambivalently into that grey area between street thrash and hardcore punk, soaked long and hard in a glass of Detroit Blues. I've got twenty bucks riding on the claim that this is the band the Strokes really want to be... It's just a shame Lookout! doesn't have enough money to pay off the majors, I think the NME would really like these guys if they were given the chance (read: cheque). (lipgloss)  
Lookout!



## **Black Nasa** **Deuce**

More bands need to rip-off Sabbath and then speed it up slightly. That's what Black Nasa have done and they sound awesome. These guys are cool for a multitude of reasons, but having a harp in one of their songs makes them that much cooler. That and the fact that they have such bad lyrics that they've come full circle into the bracket of fucking fantastic. If you don't believe me then go and listen to the record. (edd)  
Alone Records, Po Box 4158 - 29013 Malaga - Spain

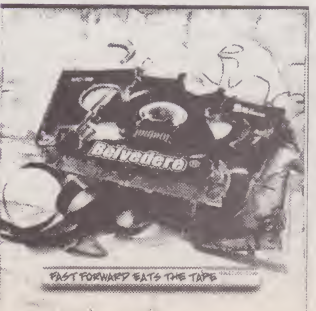
## **Black Cross** **Widows Bloody Widows**

With a title like this can we make an assumption on what kind of music the band is playing? I'm pretty confident this the discography of Black Cross. These guys are really awesome. They have amazing lyrics, and really, really, really, really good music. If Tony Iommi had been raised on a healthy diet of his actual band and then made something better. The best thing that Reflections have put out this year. (edd)  
Reflections Records



## **Borknager** **Epic**

I know nothing about Black Metal beyond Bathory and Venom, so this is my first experience of Borknager. What can I say? It's very weak sounding and the synthesisers were a very bad decision. Any metal band that relies on a keyboard to give rhythm and melody to their music needs to rethink their entire approach. Criticisms out the way, this is different, and it does have a unique sound (my knowledge is very limited so I could easily be wrong) and having ranted on this time about how there are no original bands I feel that I should at least recognise that Borknager are interesting in this capacity. But it all boils down to the question of whether or not I'll still be listening to this in a month (or even a weeks time) and the question is no. This just doesn't appeal to me. (Geoff)  
Borknager



## **Bosseye** **Hellish Ride Over 7"**

Ok let's start with the most important thing. It's on red and yellow vinyl. Ok now that's out of the way. Music: Cool skacore, with what sounds like an acoustic guitar. It's cool, or at least I like it, which at the end of the day is all that really matters. Recommended if you like your skacore slightly left of centre. (edd)

Town Clock Records, 39 Station Road, Thirsk, YO7 1QH

## **The Break In** **No Fate But What We Make 7"**

So it finally got released, and it's good as I hoped. It's five songs of mosh heavy 'edge hardcore, though only two of the songs are new if you have the demo. It's fucking awesome. I don't really know what else to say, if you like this style of hardcore then buy this 7". If you don't have a record player to play it on buy one. I can't wait for the MCD on Dead and Gone that's supposed to be coming out later this summer. (edd)  
Burial Records, www.burialrecords.net

## **The Briefs** **Sex Object**

Tipping their hat towards the angular punk greats of yesteryear only to kick them all in the shins The Briefs rock like your 'Teenage Kicks' 7" ripped at 45rpm, and as they feverishly contort their way around their third album as proper it looks like there's no hope of ever kicking the Ritalin flashbacks for these guys! Whilst most bands find it hard to sing with their tongues planted firmly in their cheeks The Briefs pull it off with all the scuzzy panache and coming of age exuberance of Winona Ryder's first shoplifting experience, and the effervescent snarl of a day-glo Billy Idol poster. Roll on Morecambe and 'Viva The Briefs!' (lipgloss)  
BYO

## **The Business** **Smash the Discos**

This always happens. Simply 'cos I grew up with some anarchist/red skins, know the words to Harry May and own an Oppressed CD I always get given Oi music to review! Anyhow a reissue of a classic LP by one of the most famous oi/street punk bands around. Songs like 'Real Enemy' and 'Sabotage the Hunt' still sound good today. (Christian)  
Captain Oi

## **Cancer** **Corporation\$**

I don't think I've ever come across a political dark wave band before. I guess I'm not really involved in that scene so maybe they are kicking around and I just don't know about them. I liked this record it's like a mix of White Zombie, Leechwoman and Decide. It's like death metal with a synth and samples. It's good I promise! (bob)  
Copro Records

## **Carcass** **Choice Cuts**

Carcass are the one band that I have to thank for sucking me into Death Metal. I have all of their albums by now but I was still pestering Edd for this for it contains both of their Peel Session and those are not to be missed. Carcass need no introduction, it's surely common knowledge that this band are one of the best to ever come from England. This CD, as the name alludes, is a best of containing some of their best tracks from all their albums so if you're new to this band (you're a fool) you might want to check this out. The Peel session are a tasty treat for me but I'm sure the even more diehard fans have the LP pressings from back in the 90's. In any case Carcass are probably one of the most influential Death Metal bands and everyone should at least have some basic knowledge of them. (Geoff)  
Earache Records

## **Carnal Forge** **Aren't You Dead Yet**

More speed thrash metal that is too heavily influenced by At The Gates and the Gothenburg scene. This would be impressive if I hadn't heard it all before - as it is I'm just sitting here waiting to hear riffs that impressive me (I'm on track 7 and I've heard 2). This will be very popular with people who know very little about Death Metal or thing that At The Gates are the best thing ever and the only way to make a good record is to emulate them. This isn't an album for me - I'm





# Record Reviews

going to listen to the plethora of more interesting and unique bands that the world has to offer. (Geoff)  
Century Media

## Catena Collapse/ La Quiete Split 7"

Fucking amazing 7". Beautiful packaging. Amazing music. Catena Collapse are like a Norwegian Current. La Quiete are much harsher but still somehow manage to hold beautiful harmonies. This is seriously super fucking good. (Christian)  
Heroine Records

## CDS

### Carving Ourselves A Witch 7"

I don't know whether these guys are officially called CDS or Charlie Don't Surf. But no matter because they're fucking excellent. I think they're another Leeds super group, I know at the very least they got a member of Fig 4.0 in 'em, which should give some impression of what they sound like e.g spot on raging, discordant hardcore. I like this a lot. I like it even more thanks to the fact that a lot of time clearly went into making the cover and disk look beautiful. I wouldn't have minded having a lyric sheet mind. (edd)  
Peter Bower Records, Po Box 132, Leeds, LS6 2RR, England

## Chikinki

### Like it or leave it

It's always amusing when we get stuff sent to us that is nothing to do with punk or hardcore. This is one of these things. You have to wonder the record company were thinking. Maybe they left some poor work experience to do promos and they got confused and thought we would really be interested in something like this. Electro dance pop drivin' pap for the Shoreditch twats amongst us. (Natalie)  
Universal Island Records

## Chris Murray

### Adventures on a Four Track

This is so good that it instantly became part of my 'record collection' and as such I forgot to review it for the last issue. Sorry Asian Man. Anyhow for those not in the know Chris Murray plays acoustic punk rock, and this his (fairly) long time deleted EP that he recorded on his four track. It's awesome. If you like ska, punk, rockabilly, or stuff like Against Me, This Bike Is a Pipe Bomb etc then you should get hold of this. (bob)  
Asian Man Records

## Circle Takes The Square Until The Roots Undo

So my record player's buzzing, and not in the good way. I have no bass coming through and when it's quiet (i.e when not all the instruments are playing all I get is bzzz). Not cool. I need to get a new lead I think. That doesn't stop this being a quality 12" though. The fact I'm still listening to it against all these odds should play testament to that I suppose. Awesome female, male dynamic played upon ebullient style emo. It's a mix somewhere between bands like Zegota, Submission Hold and 1905. Though it's probably not cool to associate them with the band I can also hear a lot of Shai Hulud in the lyrics. Fiercely emotional, poetic and inspirational. This is what music is supposed to sound like. (edd)  
Roboticempire.com (CD version) Hyperrealist.com (Vinyl)

## Cockney Rejects Greatest Hit's Vol 2 and 3

I'm going to be sneaky here and review two CDs in one review, afterall though they're by the same band, they're both best offs, and I'd just say the same thing in each review. This is more classic Punk, on Captain Oi, and again having actually been given a copy of it I'm enjoying it. I find it hard to fault the Cockney Rejects. It is a lot softer from what I usually listen to and would probably only be listened to by me when I want to relax. Vol 2 consists of their 2nd LP and some Peel Session tracks, whilst Vol 3 is a Live album. This is certainly worth checking out if the Cockney Rejects

are your kinda thing (You'd probably know by now). (Geoff)  
Captain Oi

## Communiqué Poison Arrows

Uh-oh....it's another 80s/Naughties bombination(sic) band flaunting their post-Duran Duran wares with about as much panache and lefty-chic as a pair of Birkenstocks. Think Interpol without the depth, or the capacity to please and you'll hopefully be as equally confused as I am as to exactly why this band are trying to steal the label laurels that once rested so proudly on the likes of The Queers and Bratmobile. I'm not being unbelievably harsh here, there's certainly a song writing career locked somewhere within this band, and as this record intrepidly wanders down a key-conscientious cul-de sac towards the Roxy Music movie theatre I couldn't help find myself momentarily enchanted...I just seem to lack the obsessive nature required to carry any interest in their listless melancholy any further. (Ilgloss)  
Lookout! Records

## Crush My Calm Lies Make Life Easier

Fact No 1: I was given this CD by Thomas from Firewalk With Me Records to review a long, long time ago and only recently rescued it from behind my desk. Fact No 2: The ironic twist that usually surrounds most bands worth giving a shout out to the world about is that they're sadly defunct. Fact No 3: The world deserves to know about his band, and if visceral, intravenously passionate hardcore make you wet you especially should be taking heed of what I have to say! Fact No 4: You can still pick up this CD from [www.strangefruit.de](http://www.strangefruit.de) or from [www.thefirewalkwithme.com](http://www.thefirewalkwithme.com) if you're a vinyl whore. (Ilgloss)  
Strange Fruit

## Daymare

### S/t 7"

Before I go any further I'm just going to send out mad props to Christophe and Stonehenge Records. He has consistently release amazing records for many years and is political and DIY as fuck. The Stonehenge 'badge' had the phrase 'Anarcho-Emo-Punk' on it. 'Nuff said! Anyhow this 7" rules. In all honesty the changes of a French band on Stonehenge not ruling are pretty negligible! I'm afraid I'm going to have to use that horrific description again but Daymare are pretty much 'emo-crust' with excellent female vocals. Get it already! (Christian)  
Stonehenge

## Dead After School/Christian Blood Running Out Of Places To Hide The Bodies

I like the fact that the first DAS song is a love ballad – well of sorts. It's done in old school hardcore shouting style. Very cute I'm sure for the lady involved.... DAS fit in nicely with all the other good south coast UKHC bands around at the moment. I really like this and I'm sure its very 'posi' if I were ever to use that word. The Christian Blood side stalled me though. I just don't like metal and I wasn't sure how wise a match the two were for a split as they didn't seem to compliment each other at all. For the five DAS songs alone it's probably worth it anyway and hey if you like metal – bonus. (Natalie)  
Cat N Cakey Records

## Dead Poetic New Medicines

The rubbish artwork and P.R splurge about their 'colossal sound' made me really want to hate this record and I think that that initially opinion has coloured the way in which I listen to this. It's pretty energetic and powerful, if a little over-produced, ideal for fans of Funeral For a Friend. My main problem with this record is that I predict a similar issue to that I experienced with Finch. I really liked 'What it is to Burn', but the second I saw them play live and try to recreate something sounding nearly as exciting live, I was severely disappointed. These bands are studio



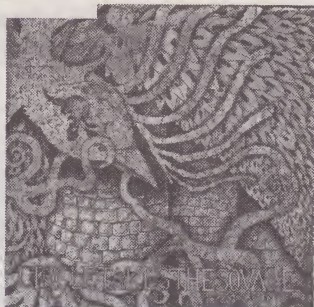
## Widows bloody Widows







# Record Reviews



bands and, for me at least, music is about a powerful live performance, the kind where you are completely immersed in creativity, and these guys don't have that. (12-oh-5)  
Golf Records

## Depistado

### The Emergency Response EP

Depistado get to the point...and then proceed to dangle irresponsibly from the knife's edge, with all the caffeinated alliteration of Q and Not U teasing a vocally self-conscious Erase Errata. Like the mercurial cascade(sic) of raindrops down your windscreen, Dagan and Joel's schizophrenic vocals cajole each other for centre stage, delicately meandering along their predisposed paths. Sometimes they run congruent, sometimes they flee and sometimes they collide in a torrent of angular dystrophy and ambivalent fervour as you shelter in the dry sanctuary of your car listening to that long forgotten Dischord mix-tape. I'll get to the point...I like this band. (lipgloss)  
Jade Tree

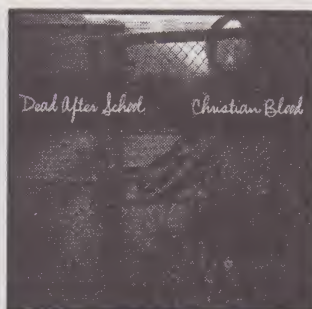


## Designer Babies

### Baghdad Boogie 7"

This is what the Blood Brothers would sound like if they were genuinely insane. I don't really know whether I'm coming or going with these guys. Each side of the 7" is a full song, which I guess means they're about four minutes a piece, and I think with each one the band has played, 'Oh lets see how many different time changes we can have here'. It's nuts. I mean really, really fucking nuts. Amazingly though, it's quite good. (edd)

Gringo records, Po Box 7546, Nottingham, NG2 4WT, UK



## Disrespect

### Justice? Or Just Wishful Thinking?

Ok clearly more bands need to be having three vocalists judging by how good these guys are. I was concerned that this was just going to be a Discharge imitation band (check the artwork for reasons why) but thankfully not. Angry, oh so angry, thrashy hardcore. It's so, so good, which makes me hate my shitty record player even more for only playing vinyl at a stupidly quiet level. Oh - as you'd expect I guess with vinyl nowadays - it comes in a pretty colour. (bob)  
Profane Existence, Po Box 8722, Minneapolis, MN 55408

## Electric Wizard

### We Live

This album really caught me off guard. A few years ago I used to love them and then I slowly stopped listening to them as they stopped releasing anything new. This album may not be as good as Dope Throne but it is still a solid doom record. The songs are all a decent length too which is always a good way to start. The tempo is slow and torturous, the bass is dominant in the mix yet still leaves room for the guitarist to innovate and give flavour to each song. Yes, Electric Wizard have produced a very good album and I'm very pleased to see that they are still in existence which can only mean that they'll be touring soon! (Geoff)  
Rise Above Records

## Epoxies

### Self Titled

Like the bastard son of Poly Styrene and Adam Ant this record is pure post '78' punk, disciplined by a rigid vinyl shell of 80s electronica, cerebral splitting synthesisers and conceived in a garage full of ingenuity; before picking up the discarded paint cans of yesteryear and once again continuing to paint the dancehall (fluorescent) red. As much as I love the Epoxies I was worried this record would come across as nothing more than an X-Ray Spex for a new millennium of ambivalent punkers...and you know...I'm not entirely convinced it's not. MTV has over saturated the market with hardcore XwannabiesX, Rolling Stone and Vogue have incited a Rockabilly revival and seeing as every Oxford Street store front seems to be encouraging us to ride the crest of the new wave, it seemed only a matter of time before the

next day-glo band seemed ripe for the picking. Regardless of Fat Wreck's latest endeavours to shift the soCal moniker, this not only stands high and dry above the flood of retro impulsivity but it might just be their most refreshing release of the year. (lipgloss)  
Fat Wreck Chords

## The Exploited

### Horror Epics

So last month I got an equivalent to this - in so much as it's a 'best of' The Exploited - from Dream Catcher. The difference between this and the Dream Catcher version is that this is nicely laid out, on a nice gatefold CD case, and looks like it was put together by folks that actually know and like the band. I still don't much like the Exploited, but I did listen to this CD quite a few times, because it had a nice feel to it, and flowed well as a compilation. Check it out if you like the Exploited or think that you might. (edd)

Captain Oi! Records, Po Box 501, High Wycombe, Bucks, HP10 8QA

## Face Tomorrow

### Sign Up (single)

I quite like this because the vocalist has a voice that you'd tend to attribute to 'softer' bands, but it somehow manages to work well with this punk/hardcore effort. Due to the lack of lyrics, I'm not entirely sure what they are asking us to 'Sign Up' to, so I'll just say I enjoyed listening to this and keep my fingers crossed that it's not a pro-army record or anything! (12-oh-5)  
Reflections Records

## Face Tomorrow

### The Closer You Get

High pitched, emo teen pop. Well more just pop actually. I can just see the music video now with the generic 'we're so punk' outfits and moves. All the classic guitar riffs and tweaks for a band like this with big songs and lots of production this is way too stylised for my liking. As I resist the temptation to turn this into a rant about the ills of formulaic music it is just drippy long note followed by angsty screams and hints of anger being repeated again and again until we all die of boredom and lack of creativity. The annoying thing is though they're obviously talented musically and the singer could probably do some really great stuff with his voice but I suspect this was the easier and more lucrative option. (Natalie)  
Reflections Records

## Fandangle

### The Emperor Still Wears No Clothes

I had thought that terrible pop punk/ska had died off, but no for the world is still blessed, "ahem\*bullshit\*ahem", with Fandangle. I still think that guitar upstrokes are the worst thing to ever happen to punk, (I love them in Reggae, but this isn't Reggae...), and when you combine this with trumpets that sound lifted straight from Less Than Jake, or Big D..., actually in fact all ska brass instruments sound identical, and whiny American vocals you come up with a combination that could induce homicidal tendencies in all but the most tone deaf of music fans. Isn't there a type of warfare that revolves around playing really loud, irritating music towards an enemy fortification to wear down those within? If so Fandangle would be perfectly suited to this. (Geoff)  
Party House Records

## The Filaments

### ...What's Next

Officially more bands need to sound like the Filaments. For those who don't know who The Filaments are a. Where have you been? and b. They play pissed off skacore, with a heavy Street influence. The really cool thing about this album is what a good production job they band have managed to get, which was always the thing that held back their last EP. I'm never good at reviewing stuff that I really like so I'll just boil it down to one word: Essential. (edd)  
Household Name Records







# Record Reviews

## Forensics 7"

Someone told which bands the members of forensics had been in and I remember nodding my head in recognition of each, but I can't remember which. Anyway I guess that doesn't matter (but it's always worth knowing) for Forensics deserve recognition in their right, not just on previous merits. This is really great driving rock, I wouldn't say hardcore, with these really abrasive vocals. The track on side A is absolutely beautiful with the heavier music subsiding into wonderful Majority Rule-esque melodies. This 7" is worth purchasing solely for this track. The packaging on this album is also particularly wonderful for as ever Magic Bullet Records are proving that DIY doesn't mean crap both in presentation and recording. (Geoff)

The Magic Bullet Records

## Four Letter Word Crime Scene EP

I guess we have to do the obligatory Four Letter Word's vocalist is Welly of Artcore fame, and BYO royally fucked the band over after a boy band tried to claim that they had intellectual property rights to a name (yeah and you wonder why this fanzine's anti-copyright when it pulls that kind of shit). That doesn't really have a whole lot to do with the music though so we'll ignore all that. What of the music then? Well it's amazing. Simple as. Better yet it's got lyrics, which actually mean something, you know like they have a point, and aren't just about how x-person stabbed you in the back/ broke your heart/ etc/ ad nauseum. Really awesome punk rock. Highly recommended. I just hope this isn't a one off. (bob)

Newest Industry, Unit 100, 61 Wellfield Road, Cardiff, CF24 3DG

## Fuck Hate Propaganda S/t 7"

It took me ages to get this name. They could do with putting some punctuation between the first two words. Anyway furious anti-fascist thrash. For some reason I was kind of sceptical when I got this but it shreds and, quite rare for this genre is pretty original. As with everything on this Brummy label the vinyl is daft colours! (Christian)

Speedowax

## Go Betty Go Worst Enemy

Uh-oh, we're in trouble, make way for the Shampoo revival! This is dire and 4 tracks in...it's still dire! I'd love to find something positive to say about this record but it's just too mired in pop-punk cliché, mantra choruses and mundane lyrics to be even remotely salvageable. The vocals are so devoid of passion they might as well have been spoken, before delicately squeezing every well-enunciated word through the production office, and whilst I'll be one of the last people on this globe to unnecessarily jump down the throats of an all-girl band, a girl needs a role model like this as much as they need a 'Battered Wife Barbie.'

[lipgloss]

SideOneDummy

## Golem Dreamweaver

Well at least Nuclear Blast are putting out proper Metal releases this time around. Golem sound like an amalgamation of Carcass style progressive metal and Axis of Advance. However whilst Axis of Advance and Carcass are both amazing bands Golem isn't. The production really lets the band down here - the lead guitar is too muted so the over all feel is that the band has no drive, instead just aiming for uncomprehensibly heavy. There once was a time when I liked bands who were heavy just for that but my taste in music has grown and this sophomore, unsophisticated racket fails to get me excited (grindcore is the only genre that actually does this well). I'm actually disappointed with this release - all the right elements are here but they're just not coming out. (Geoff)

Nuclear Blast

## Hatework Thrash 'n' Roll

Finally; a record that does exactly what it says on the tin! This is nothing short of unadulterated thrash metal in the vein of The Crown, with occasional touches of Metallica's 'Kill 'Em All' dangerously driven with the high octane fuel injection of the omnipresent Motorhead. In a world full of prog-metal tangents and epic blast beats it's so refreshing to find a band as brutally honest and unpretentious as this trio of Italian old skool dropouts and thrash devotees. It's simple, it's a forgerin concept to anyone raised on a diet of Opeth and Nu-Metal and it's so much better for it! The pace is relentless, the solos are perfectly succinct and the production sounds like nothing you've heard this decade but when all you want to do is ride the lightning and thrash your little socks off I defy you to look any further! [lipgloss]

Beer City

## Hawthorne Heights The Silence In Black and White

For the first ten seconds of this record I thought Victory were finally returning to the good old days of Earth Crisis etc. and then the fucking melodic vocals kick in. I guess I just don't understand. I mean why would you destroy this cool metallic riff with some whiny, saccharine sweet vocal melody, which is then backed up by an equally pointless guitar melody. I guess they're just trying to emulate the success they got with Atreyu. Oh and guess what they sing about in *all* of their lyrics? (edd)

Victory

## The Answer is Never

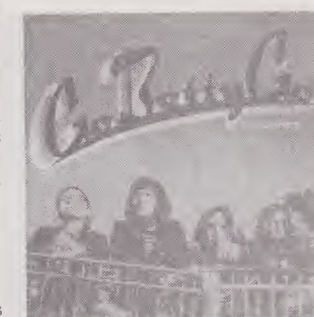
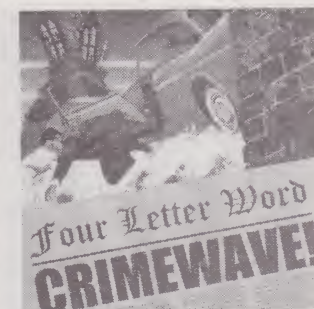
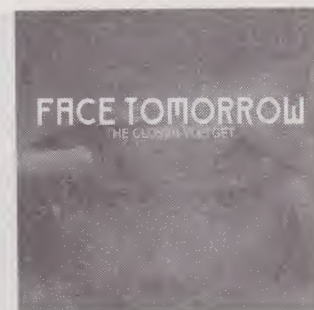
oh man...how to describe *this*?! Having not bothered with the Desa split (boo, hiss etc) I was genuinely excited to see in which direction the new material from Howard's Alias would go in. To try and foolishly describe this album in one word, I'd have to say it is *stunning*. I genuinely want to know how a band can write songs with enough melody and hooks to draw you in on first listen yet play music that is anything but simple and conventional. HA play a moody, melancholy form of punk rock with horns, to describe them merely as "ska punk" would be an injustice. This, (like the best music) is challenging, yet catchy, inspiring and genuinely written straight from the heart. There is nothing boring or trite about this band, and it's very few albums which make you want to dance round your room like a loon one moment, and then be sitting in a stunned, thoughtful silence the next. There is just something really wonderful and anthemic about this, I don't want to think about how many listens it will take to truly discover everything this album has to offer. My final words just have to highlight 2 things 1. matt's crooning wail, he has *really* nailed it, the "goosebumpage" that occurs when you listen to this is incredible and 2. Chronic fatigue's beautiful artwork is the perfect accompaniment to the lyrics and music and really finish off the feeling that this album was a labor of love...do whatever you can to hear this, you will not regret it. (mikey d)

Household name records

## Human Fly A God Among Insects

It has to be said that I resent getting this on a CDr cos it means I'm gonna have to buy my own copy. This is AWESOME. There's a lot to be said about Calculated Risk Productions. As a label they've only released two albums in the space of a year, but they're both absolutely stunning. I guess it's a case of quality over quantity. Needless to say these guys play a similar style to Beecher (the other band on CRP), but with a slightly more hardcore edge, and less high pitched lyrics. Talking of lyrics I'd really like a lyric sheet, I keep getting tantalising hints that he's singing about something really interesting, but I'm only catching a couple of words surrounded by a lot of vowel sounds. I haven't heard much of these guys in the way I have about Beecher so I hope they're still around, I'd really love to see them playing. (edd)

Calculated Risk Productions / [calculated-risk.co.uk](http://calculated-risk.co.uk)







# Record Reviews



## Imagine Getting Stabbed In The Face A Jack Gobsmob Joint

This is just plain terrible. It sounds like it was recorded on a Dictaphone, so it you want 21 terrible acoustic tracks with the most dire vocals imaginable listen to this. DIY shouldn't mean crap, there are so many decent bands who actually put pride in their work. And then there is this - contained in a hideous printed out cover on a CDr where the name has been written on in biro, there's even a splodge where who ever it is who made this has misspelt the name, scribbled it out, and then started again. As Edd said, and I completely agree, this album, which tries to claim being DIY by promoting free distribution of the CD, is just an excuse to make bad music. (Geoff)

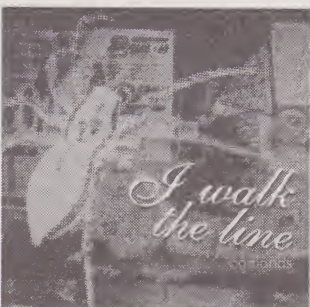
No Mates Records



## Impulse Manslaughter Live At WFMU

Perpetuating from that halcyon era of 80s hardcore punk/metal crossover alongside platoon buddies DRI and Cryptic Slaughter, Impulse Manslaughter always provided more bludgeoning hardcore than less bad metal than that of which the majority of their banal ancestry will always be remembered for. It's important to note that the title of this release is altogether somewhat deceiving as only seventeen of this record's 38 tracks spawned from the band's lengthy session for WFMU. Of the remaining 21 songs, 3 are from a split EP with Provocation, 5 from the 'Sometimes' EP, 3 from the 'Logical End' LP, 7 from the 'He Who Laughs Last... Laughs Alone' LP, and with a bloody-knuckled fistful of compilation scrapings, rarities and a burgeoning cover of Discharge's 'A Hell On Earth' thrown into the feedbag how could anyone with even the remotest interest resist. [lipgloss]

Beer City Records



## I Walk The Line Badlands

This is one of those bands that sound as if they can't decide what to be, but that in turn makes them great. Country-influenced rock'n'roll songs with what I assume is keyboards carefully integrated, all made better when I realised they were from Finland. It's pretty strange and not the kind of thing I'd usually pull of a shelf, but it's great for listening to on the way back from the pub or whilst driving and would happily fit on the Kill Bill2 soundtrack. I think these are the kind of songs that had to have been written whilst drinking Jack Daniels and sitting in a Cadillac, either that or they're big old Western fans...NB- that novelty does start to wear off! (12-oh-5)

Boss Tuneage



## Jackass Plastic Jesus

You know you're in for a surprise when the first line of the CD is 'Darleen, you put the cunt in country!' This CD would be great if it didn't grate! I'm not trying to devalue it in any way; it's intricate, passionate and inbred with punk rock royalty but at the end of the day there's only so much country music you're prepared to come home to, let alone some watered down Supersuckers and some southern fried Madonna/Backstreet Boys covers. Define under novelty...it'll make it to the circular file eventually. [lipgloss]

BYO

## Jeniferever Iris

I always had a bit of a penchant for Northern European bands...you know, Lough, Last Days of April, Explosions in the Sky and all that maudlin yet quixotic pessimism, so imagine how pleased I was to add yet another piece of tender curiosity from that ethereal side of the continent to my record collection...and you know what makes it even better... it's yet another release from Big Scary Monsters! With the keen attention to detail those guys lovingly afford all their releases I feel equally confident in claiming that this might just be the most beautifully packaged CD I've had the pleasure of reviewing all year. Accentuating barren soundscapes and lush plains with an aural intensity of glacial proportion, Jeniferever orchestrate

harmoniously bleak bards with the sonic affiliation of Mogwai and the disdainful propulsion of The Spires of Oxford. This is permissive music for the intrepid navel gazer and if you want to hear one of the most diffidently beautiful bands to grace to UK with their presence this year, you're rather fortunate that BSM have flat-packed them for your convenience and are ready to deliver. [lipgloss]

Big Scary Monsters

## Jet Johnson Death Song (Single)

The words lush and serene spring to mind. Apparently the title track is do with a train crash and ways of dying ('a car wheel or knives steel') but I'm going to ignore that fact for now because Jet Johnson's sound is far too beautiful to be about anything so nasty as that!! The remix song is slightly irritating though with warpy electro euro noise briefly taking over but the acoustic song more than makes up for it. (Natalie)

Seriously Groovy

## Joey Cape \* Tony Sly Acoustic

OK so I've never liked Lagwagon, but I do like Bad Astronaut, and I used to like NUFAN (up to 'More Bitterness'), which makes this album even more gut wrenchingly horrible. I managed to force myself through this record twice, and felt pure pain the whole way through. It's so hideously saccharine sweet that you really wonder what made grown men want to write something like this. The Joey Cape is ever so *slightly* better than the Tony Sly side, but that's only because I can hear Bad Astronaut parts in it, and his voice isn't quite as crooning and desperate. Maybe the kids that go on Warped Tour love this shit, but really, this should be avoided like the bubonic plague. (edd)

Fat Wreck

## Kill Your Idols Live At the CBGBs

I mean where else are Kill Your Idols going to do a live album? I'm not quite as awestruck by Kill Your Idols as some are, but they are it's fair to say a spectacular band, and for thankfully - whilst most don't - this live album lives up to documenting their live show. Recommended, especially if you like Kill Your Idols. (edd)

Ass Card Records - [asscardrecords.com](http://asscardrecords.com)

## Life at these Speeds S/t

Fuck me, this is amazing. Fully lives up to the hype. Best record of 2004? I'm going to keep this review short as its risking descending into a collection of superlatives and clichés, but if you have the slightest modicum of interest in the 'emo' end of the DIY HC spectrum then get this. (Christian)

Owsla/ the Perpetual Motion Machine

## The Living End Modern ARTillery

I was suspicious the second I saw what label these guys were on. This was compounded by the fact that they called their record Modern ARTillery. I mean why would you do something like that? Regardless these guys play poppy SoCal "punk" ala Vandals, Ataris, Guttermouth, Goldfinger etc. They're not very good. (edd)

Reprise/ Warner Records

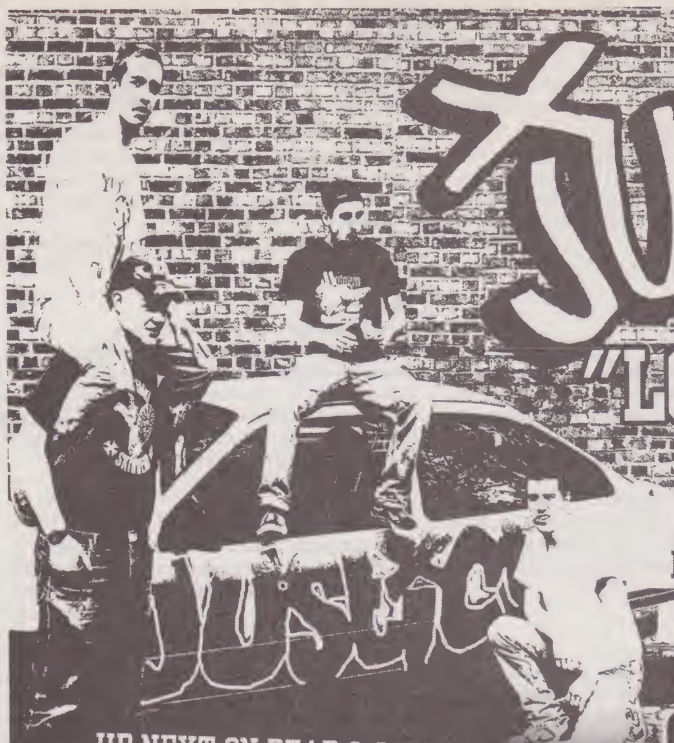
## Lucky Luciano Carry On

These guys remind me a lot of Indecision, with precise beat downs, cool sing alongs, and the occasional metallic riff. Yeah, I enjoyed this a lot. The vocals were maybe just a little too high in the mix, but it didn't really matter since I liked his vocal style. Go check these guys out. I hope they make the long trip from Wales to London sometime soon, that'd be fun to dance to. (edd)

Go Team Records, [www.go-teamrecords.com](http://www.go-teamrecords.com)







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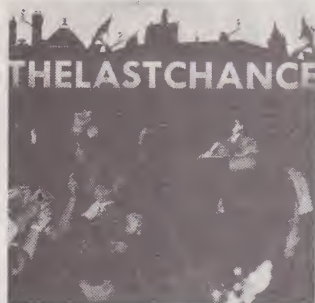
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# Record Reviews



## Marsham

### Songs From Southern And Baseline

So these guys play poppy rock n roll, with a major indie vibe going on at the same time. I didn't like them, but others might. Maybe the Gonz from Happy Days. (edd)

Funbag Recs - funbagrecords.com

## Midnite Snake

### S/t

Hmmm, it seems to me that Edd has ended up giving all the things no-one else wants to me, and they are often records I'm not the best qualified to comment on. I like a bit of stoner rock but my knowledge goes about as far as Kyuss and Fu Manchu. So yeah, this is instrumental stoner with a slight rock n'roll feel to it. It's ok but doesn't particularly grab me. I can't really say anything else about it apart from the packaging makes it look like a demo (which it isn't) and has some shitty song titles i.e. 'machinegun cock' and the so clichéd it's bad 'snakebite at midnite'. (Christian)

Birdman Records



## The Milwaukeees

### Angel With a Knife

For some reason I thought these guys were a ska band, so imagine my surprise when I was gripped by fantastic classic rock and lyrics that were heartfelt without being cheesy? This is really good emotional rock with a DIY ethic, perhaps straying in places to a Deep Elm sound. The best part about this E.P is the fact that they explain the way in which some of the songs were written, for example, '2 years ago we decided to try to cover "Wrapped Around Your Finger". This song is a result of me trying to learn how to play the Police and accidentally writing a song'. Nothing like a bit of personality and insight to give a release some edge. (12-oh-5)

Boss Tuneage

## the milwaukeees



### angel with a knife

(jazzing / punkish / emotional)

## The Mingers

### Universal Disarmament

Fast and furious punk rock from Leeds, this band doesn't fuck about. The sound and meaning are pretty simple; anti-violence and anti-prejudice politics. The Mingers are anti- and confrontational over just about everything out there that's bad, but given the state of the world right now they've got some pretty important messages. (Natalie)

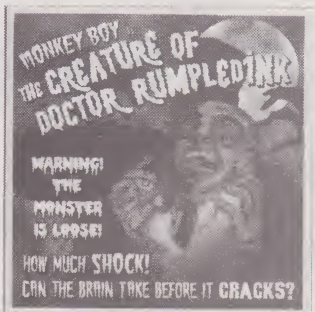
Peter Bower Records

## Modest Mouse

### Good news for people who love bad news

Modest Mouse have such an amazingly pure sound that only they can do. I remember being totally blown when I first heard MM a while ago and asking a friend what else out there was like this and he said nothing. It's true - there is no-one else quite like Modest Mouse. Not even remotely punk, but completely astonishing they sound clean methodical with their American twangs. The band is immense however this CD feels much more subdued than previous works. In a sense it's slightly disappointing, in that it sounds more like an amalgamation of everything else they've done rather than newer sounds leaving it feel a bit slushed up. There was also a slightly horrific moment where they sounded like Red Hot Chili Peppers circa 1990 but that passed thankfully. (Natalie)

Epic Records



## Monkey Boy

### The Creature of Dr. Rumpeldink

Yay! A concept album! And even better, a horror concept album. It seems the undead is this year's pirates. Anyway, the "story" of this seems to deal with a series of events in the vein of Frankenstein, i.e. man messes with nature, nature and townsfolk don't appreciate it, carnage ensues, the "spooky" intro sets the mood, but what are the tunes like? Well, I knew these guys had 2 basses for a while and kinda thought it was a bit pointless as they distort the fuck out of one of them so it sounds a bit like a guitar. Now though, I'm not so sure, it does make a pretty cool sound, these guys play punky rock with severe grooves going on, and although probably not most people's cup of tea,



is pretty darn interesting. I thought this was gonna be shit, but its really not too bad. Ooh, and extra geek points for having an "audio commentary" on the making of the album, silly and pointless but it raised a smile. (mikey d)

Lockjaw records, 1 Oaklands, Cradley, Malvern, WR13 5LA, UK

## MSIS

### Straight Outta Compton - Howlett

Every criticism for this album can be found under my review of Imagine Getting Stabbed In The Face, A Jack Gobsnobs Joint. Go read that because to be honest I'm not interested in giving the time of day to this rubbish. And in this case one review can work for two, sub-standard, albums. (Geoff)

No Mates Records

## Mucho Mas Chaos split CD

### The Filaments \* BBK \* Body Bag \* Beans

Natalie doesn't like the cover for this CD but I think it's rad, it's just this cool mess of colours. Anyways it's the music that people care about so I'll discuss that. All the bands broadly speaking play something approximating ska-core, with the occasional of Street & Oil coming through. They're individual enough though as bands for you to be able to know when you've jumped from one band to another though, which is always nice. Naively (because they were the only band I'd heard prior to listening to this) I expected the Filaments were going to overshadow the proceedings, but far from it. All the bands on here were as good as each other. If you like what The Filaments are doing you gotta check this out. (edd)

Infested Records - necrophilesaint@mail.com

## Mukeka Di Rato/Vivisick

### Brazilian Mother Fucker Vs Japanese Mother Fucker split LP

This is one of my most prized finds at gig distros so far this year. Japan's Vivisick offer us a tasty side of thrash with these wonderful high pitched shouts and screams. Their side is just more proof that the Japanese really know how to do hardcore - if only they'd tour more. Mukeka Di Rato were possibly the most surprising though. I have a couple of their tracks on compilations like Tomorrow Will Be Worse Volume II and to be honest they never really excited me. So big surprise when I put on their side to hear the most amazing hardcore, with such a powerful and raging production. I don't have the words to properly describe how great this record is, I love it, I really really do. Everyone should at least check this one out. (Geoff)

Sound Pollution

## Municipal Waste

### Waste 'Em All LP

Municipal Waste truly are the ultimate in Thrash-Metal crossover. There are obvious hardcore influences seen on this records but there is an almost overpowering metal undertone on every track. This combination has been tried so often but it's a rarity to see it done very well, but the Municipal Waste have succeeded in creating an album with it's own unique atmosphere from the metallic soloing to fast crunchy hardcore riffs. It's really no surprise that this album is already in re-print and that their UK Tour was such a success. (Geoff)

Six Weeks

## My Favourite Chord


### Romance Is Dead

I'm having a hard time pinning these guys down. On the one hand they're playing melodic-hardcore, but on the other side they're playing pop music. It's weird. They do it pretty well though. I guess Alkaline Trio, Recover, Jawbox and maybe Jawbreaker are all reference points. I think I need to give this quite a few more listens, before I can work out whether I like this or not. I'll put it as my thumb being three quarters of the way up. (edd)

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# Record Reviews



## My So Called Band

### Weapons Of Mass Distortion

I really wanna like this band. A. They sent us this CD because they saw a review of the zine in MRR and thought it looked cool. B. They had a cool inlay, which made me think they were cool. C. They seem to have a lot of integrity, and their hearts are most definitely in the right place. The problem is musically they're pretty dull. They play something between Bad Religion and The Ramones neither of whom I particularly like (I know boo, hiss, etc). Actually they're closer to The Ramones than BR, but you get the idea right? To cap it they just don't play with the passion and intensity that I like a band too. They kind of feel laid back in the same way that The Ramones were. You should check these guys out though if you do like The Ramones or Bad Religion et al. As I said I think they've got their hearts in the right place. (edd)

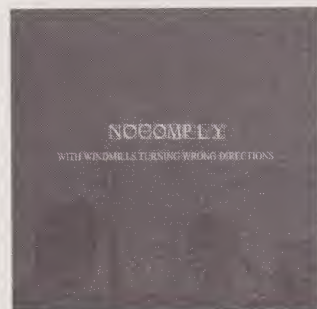
Suicide Watch Records, Po Box 9599, Charlotte, NC 28299

## Natchez Shakers/ Pine Hill Haints

### Split CD

This comes in a really cool cardboard gatefold, with some awesome screen printing on it. It's cool. It's also very long. I guess I've got used to split CDs being three or four songs a piece, whilst this is seven and eight songs apiece. So anyways Natchez Shakers played a sort of acoustic country thing. Personally I wasn't too in to it, but if you like country then you might like. Pine Hill Haints sound like they should be on Plan-It-X (Against Mel's old label). They play uber-cool acoustic punk rock. I like their side a lot. This was a really nice surprise to appear in the RN mail box. (edd)

Arkam Records - thewednesdays@hotmail.com



## Nightwish

### Nemo

Dammit! I got this, and I was really excited by the ridiculously airbrushed artwork and was expecting some form of female fronted european fantasy thrash band in the vein of Rhapsody and what to do I get instead? Fucking Evanescence. Well, ok, maybe not *that* bad. It's just soo frustrating. If this was just a bit faster, I would love it, I know I would. But at the mo it's just a bit too plodding, and the orchestral elements aren't quite silly enough. I'm kinda curious as to what their older stuff sounds like, but alas, for the mo it's gonna be back to the likes of "Sonic Firestorm" and "Dawn of Victory" for me. (mikey d)

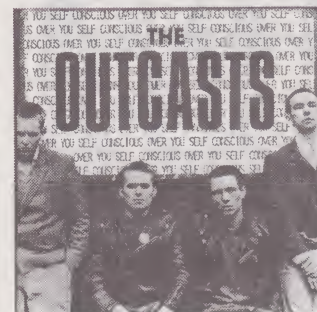
Century Media (?)

## No Choice

### Dry River Fishing

I've wanted to re-review this ever since Geoff gave the band a less than favourable review in #3 of RN, thanks to No Idea re-releasing it State-side I get the chance. No Choice play *good* melodic political punk-rock. I italicise the 'good' because melodic punk - think Bad Religion - tends to make me want to throw up. Thankfully No Choice don't sound like Bad Religion, unlike BR, No Choice don't write contrived hooks, and they sing with a sincerity that I doubt Brett wouldn't recognise if it came and attacked him. The band may be full of 'old' people, but they're still as lively, and vital as the majority of punk bands at the moment. I suggest you go pick this up if you already haven't. (edd)

No Idea/ Newest Industries



## No Comply

### With Windmills Turning in Wrong Directions

I really hate coming across as sycophantic in reviews, but sometimes records do really deserve a certain amount of adulation, and No Comply's debut is one of them. I've always enjoyed NC live, but I can't remember the last time that I listened to their EP ('Your Life Is Your Direction'), the album isn't going to suffer from that fate though. There are twelve awesome songs on here, with sincere lyrics, and some very excellent skacore (for lack of better words) holding it all together. I just hope this band gets the recognition they deserve for this album. (edd)

Deck Cheese Records, 111 St Pancras Way, London, NW1 ORD



## Noxagt

### The Iron Point

Noxagt are possibly one of the best bands to ever come out of Norway. I guess it's easiest to say this band are a grind band, but that description worked better for their first LP *Turning It Down Since 2001*. Here the band have reallt developed the more unusual elements of their music, using the Viola more for strange drones and actually riffs in imitation of the guitar, rather than for it's conventional use as on their first LP. The bass is more pronounced in creating this chaotic music whilst at the same time is responsible for the tight grooves and swing to the music. Truly superb. (Geoff)

## Outlie

### Companions To Devils And Saints

Oh hurrah, yet another band following the whole Funeral For A Friend commercial punk/hardcore style. There is no appeal to this music, surely it must be a dull and uninteresting to play as it is to listen to. The only people who could possibly find this interesting are kids who are desperately looking for something heavier to add to their record collection, that consists of NOFX and NUFAN. With hardcore becoming so popular bands that drift in the middle of metallic hardcore and pop punk have proliferated, and Outlie are a perfect example of this. I loath this type of music, it's a nasty cop out of actually making decent music, instead going for a commercial route that will sell records. Come on, if you're gonna play music take a chance and try something different. (Geoff)

Porterhouse

## The Peacocks

### It's Time For...

So the nice people at Leech Redda sent me another copy of this amazing record, so I figured I should review it again. This band are pure fucking genius. If my room was big enough to dance in I'd have spent the past two weeks dancing my heart out, as it is I've had to tap my foot and sing along. This is a straight down the line rockabilly band with the obligatory double bass, slick haircuts and lyrics about the day to day life of a rocker. It's one of those records that leaves me speechless, and desperately trying to tell people about how good the band is without actually being able to articulate it. You really should own this. It puts a smile on my face every time that I listen to it.

Leech Redda - leechrecords.com OR Household Name Records, London

## PG99/Circle Takes The Square

### Split 7"

So what could be better than two of the most pretentious bands in hardcore on one 7"? PG99's side, *Document#13*, is more of the same from this band. Fast thrashy hardcore with this rather odd segment in the middle consisting solely of Guitar drones. Circle Takes The Square's side, *Pyramids In Cloth*, is a wonderful assortment of hectic thrash, discordant in everyway possible, delightful high pitched screams, all interspersed with odd pieces of melody. For fans of the more unusual darker hardcore coming from America this is definitely worth buying. (Geoff)

The Perpetual Motion Machine

## Pod People

### Doom Saloon

This band have quite possibly the stupidest name I've heard in a long time, and the album title isn't much better either. This aside I'm a fan of Doom and Pod People are not bad at all. Being something of a heavier Kyuss thye have the potential to become very popular, and they do remind me of bands like War Horse and Sloth. The wailing Lead Guitar on many songs is a nice touch too. However, only 2 songs are actually above 5 minutes in length and so this doesn't really feel like a Doom record - yes I'm one of these people who thinks Doom should be epic. Pod People certainly are enjoyable but compared to the other Doom releases expected this summer from Morgion, Skepticism, and Esoteric I seriously doubt if this will be able to compare to them. (Geoff)

Rise Above Records



# Record Reviews

## The Process

### Wit 7'

The Process, for those of you who don't know, are ex-Shank and this has been used as a selling point for them recently. However their sound is unique and wholly different from Shank. Gone is the thrashy power violence and in is more flowing grooves yet the sound is as powerful and uncompromising as it's ever been. This is a really cool 7' and it's very well put together. When I bought this record Reagan had only died two days earlier but The Process (Or maybe the record labels) had been busy printing off covers for the tour addition (100 copies) with a picture of Reagan with 'I'm Dead!!!' written across the front. I just thought that was worth mentioning. (Geoff)  
Atrocity Exhibition/Burial Records

## rateofdepress Bleach The Sky

Yeah they're name really is all one word. These guys reminded me of Coal Chamber, a lot, except (like everyone else it seems at the moment) they decided occasional melodic vocals might work. That is not a good thing. And I don't like being reminded that when I was sixteen I liked Coal Chamber. (edd)  
Casket Records

## Razor Crusade Infinite Water

I have to be a geek and point out how great the artwork to this record is, it's really high quality black and white prints that make the whole thing look really unique and artistic. So, this is hardcore from Europe, obvious comparisons would be with Hope Conspiracy and Red Lights Flash. This is the 'broken hearts' genre of hardcore, as oppose to the more politically edged hardcore around, so if you're into 'stitching the silver knife cuts' and 'hiding the broken hearts' type stuff, then this'll suit you down to a T. \*Those are actual lyric quotes from the inlay, not bands/genres I've made up! (12-oh-5)  
Reflections Records

## Refused The Shape Of Punk To Come

And so it was the shape of punk to come. Yes, yes I know this came out like a million years ago now and has been one of the most fucking amazing and influential punk albums to date but they are re-releasing this stuff. Apparently it's 'now available in digipak format!' whatever your take on that is. Complete with mini manifesto it's just a shame it hasn't quite worked out that way for Dennis. Regardless, Refused are totally rad. This is one of those must haves because if you actually want to call yourself a punk with any credibility, then you've got to know who Refused are. Like The Nation of Ulysees this was totally ground breaking. This is six years old and it still sounds more fresh and exciting than 99% of the drive out there that passes as music. (Natalie)  
Burning Heart Records

## Resistance '77 Long Time Dead

Trev Hagl (he wrote a column for Fracture, and writes a zine called 'Hagl') wrote us a letter complaining that we never give street punk/ Oi/ '77/ etc stuff a good review, which I guess is true. I was gonna write an objective review then for this record, but actually I don't think I need to because Resistance '77 - despite having a ridiculous name - are actually quite good. Playing something closely approximating Conflict, but with more melody coming through, and far more hooks, these guys are really good. It's true I'm not normally a fan of any of this stuff but this has held my attention for quite a while now. (edd)

## Sedaced Eh

I saw these guys the day that I got the album from Newest Industries. I really enjoyed their set, so I was glad that I liked the CD too. They kind of play what I can only describe as post-pop. Like post-rock, but more accessible and less pretentious. I think it makes sense if you listen to it. I think this might be one of

those amazing albums that can cheer you up whatever mood you're in. I guess time will be the test of that though. For the moment just go and check this CD out. (edd)

Newest Industries

## Silent Drive Love Is Worth It

This is beautiful... there's enough melodies here to put Coheed and Cambria to shame with a real Faith No More feel to it, though the organic vocals do tend to momentarily flutter between touches of the great Patton and some quite alarming Brandon Boyd à la Morning View intonations. Perpetuating from the fertile topsoil of ardent hardcore bands Bane, Dasai and Drowningman this decadent side-project has evidently bloomed from a creative depth locked far beneath the superficial surface of each and every Silent Drive stalwart, making this a Sunday afternoon solace CD; perfectly placed for when the brawn and the brawl of incessant beatdown becomes just too overwhelming. [lipgloss]  
Equal Vision Records

## Sodapop je suis luc tonnerre

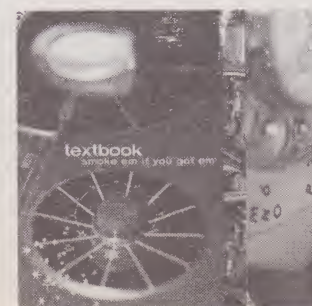
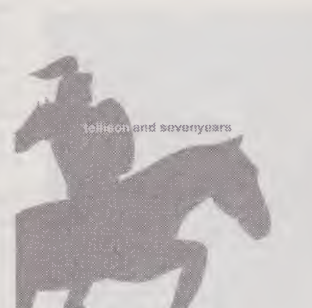
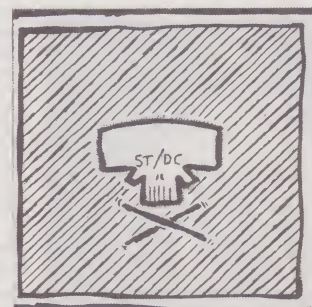
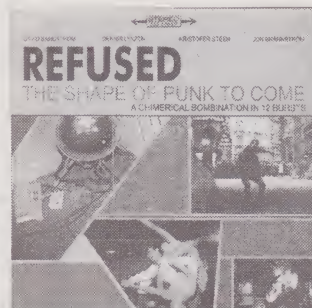
All songs, lyrics, vocals, guitars, basses, pianos, moogs and cover drawings by self-propelled Sodapop and Three Minute Poetry throatbox, Michael Walmsley. I'll warn you now; this is saccharine-core emo, administered with soda stream sincerity and stark melodies, the emo textbook condensed into its barest format, every wavelength efficiently compressed into a bare requisite. Not a loudspeaker CD, this one's best kept for the Discman, the headphone cable delicately nestled in your scarf as you let this tortured protagonist lead the way down his own personal memory lane. The ghetto blaster has never been known to do good pieces of singer-songwriter any justice, it just turns it to Teflon. The external gloss lets the appreciation slip through your fingers, but if you let it become that little bit more personal you really start to empathise with a record like this. Closing with an ambitious cover of the Descendents 'Clean Sheets,' executed with all the tongue in cheek intellectualism and heartfelt sincerity of the soCal masters themselves, I was ultimately impressed with this six track offering, though you get the succinct feeling that to most of the world Michael Walmsley will always be an 'Outsider'. [lipgloss]  
el berro

## Skyclad A Semblance Of Normality

To put it simply Skyclad are a complete and utter waste of time. They've taken the misguided approach of trying to mix British folk music with metal and it just sounds terrible. Surely they must realise that their music isn't worth a damn when it needs such a gimmick to pull them through every song. And that's all this album is. The actual metal on here consisted of tired riffs that take second place every time a mandolin or pip instrument pops up. And I swear every song is played in the same tempo, with the same structure - if the music doesn't turn you off, the boredom will. (Geoff)  
Demolition/Dream Catcher

## Snuff A Lovers Concerto

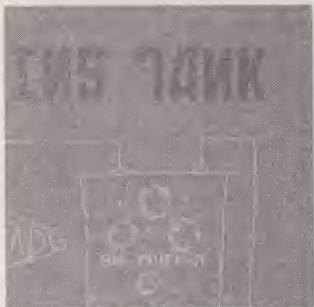
Thank you, thank you, thank you Snuff... I'm not being biased at all but I don't think I could continue with this chosen musical path if Snuff ceased to create music. Epic has always been the first word to roll off my tongue in describing such a great band and this inanely cheap three track download from www.10past12records.com is digitally encoded proof of the matter. The former is a soaring, harmonious, beautifully brassed-up score of Greasy Hair Makes Money's 'A Lovers Concerto,' with a couple of lovely little pop songs thrown into the mix, in the form of alterna-versions of the eponymous classics 'Who's Asking' and 'Emperor.' Ta very much! [lipgloss]  
10 Past 12 Records







# Record Reviews



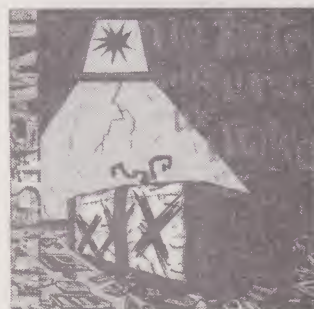
## ST/DC S/t

So I'm totally down with the ethic behind this CD. I like the idea of considering a CDr a "proper" release, and if you like it you can burn it, and photo copy the inlay for a friend. The problem is that musically this isn't very good. First off the production is terrible. I'm pretty confident it was recorded on a four track, and has been burnt unmixed or mastered, meaning that it sounds like the speakers of the stereo have been surrounded by glass. Musically as well I'm not too down. It's a cross between bad country and bad acoustic punk. I'm totally sure that the kid who's recorded this has the best intention, and that his heart and soul are totally into it, and I don't want to be seen to be flaming this. I think this way of distributing CDs could be totally cool, and a really awesome way of sharing music, it's just that it's got to be music that I want to share before I'm going to do that, which is something that ST/DC and No Mates Records maybe need to address. (edd)  
No Mates Records



## Swinging Utters Live In a Dive

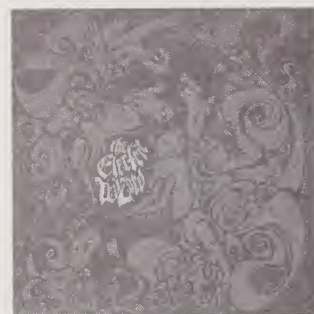
I'm sure Fat Wreck have done more than five Live In a Dives, but anyhow! It's the Swinging Utters turn this time. It sounds good. Nice production, and right levels. Problem is I've never been a fan of the Swinging Utters. If you are though, I'd recommend this. (edd)  
Fat Wreck



## Takaru

### There can be only none

Takaru's split LP with A Light in the Attic was one of last years best releases. (Admittedly I spent 6 months thinking it was a bit shit then I played it at the right speed!) Thankfully, the LP continues the trend. Takaru features Seth from Funeral Diner but sound nothing like them. They play highly intelligent, political heavy metallic hardcore in the vein of bands like Uranus, OEGP etc. As with the split 12" you get a great booklet though on a slight side not it seem a bit weird promoting both voting and political assassination! (Christian)  
Alone/Sky of ill rule



## Tellison and Sevenyears Split CD

Tellison do indie type emo pop punk. It's quite cute and harmless with a sense of the boys next door. The Get Up Kids meets Fairweather seems to have been a slight influential. On hearing Sevenyears, Tellison are definitely my preferred band on this split. More in the vein of hardcore screamy spasmeys I think the kids in this band haven't quite found their voices yet. There are some odd backup vocals as well which for me the jury's still out on. This is more school boys mucking around than proper music but it will be interesting to watch how these bands play out in the future as there's definitely potential there. (Natalie)  
Jaws 2 Records

## Textbook

### Smoke em if you go em

I don't really have an opinion on this album; it doesn't have anything distinctive to catch my attention and comment on (damn, I really am getting hard to please!) It's not glaringly bad, just a bit boring and average. It's a blend of pop-punk and slightly more technical indie rock. Hmm. (12-oh-5)  
Boss Tuneage



## That Fucking Tank

### A Document of the First Set

There are a number of reasons why I haven't formed a band, but this band is one very compelling argument against me forming one. I can never, even in my wildest dreams, hope to produce music this amazing. I can't even begin to describe just how powerful, and enjoyable this music is, if my linguistic skill stretched to being able to describe this record I'd be up there with Blake, or at least an atheist version of him. Seriously this is something quite fucking magnificent. I guess I should put a disclaimer for the unimaginative that there are no lyrics on this record... (edd)

Jealous Records, Po Box 321, Leeds, LS6 3YT

## The Beautiful Mistake This Is Who You Are

This record starts with an almost identical riff to the one that starts Doosu's album 'Aqua Vita', which makes me instantly dislike them because Doosu are brilliant. Anyway, this album is generally quite strange due to its 'intellectual' artwork and vaguely haunting melodies. There's little variation from the slowish pace and 'loud bit/quiet bit' format... I think in order to enjoy this record you've really got to be in the mood for it, (i.e. be depressed). This will probably appeal to fans of bands like Pop Unknown and Benton Falls. (12-oh-5)  
Sorepoint Records

## The Bled Pass The Flask

I found this reasonably listenable, but I was listening whilst reading a zine and at no point did I feel the need to put said zine down in order to bask in this record's glory. It's another typically Sorepoint Records release of heartbroken hardcore and pretentious artwork, which is a genre that needs to do more to please me because at the moment it's a well-travelled road. I feel I may be being overly harsh because this record does actually have high points in which the music becomes a complete assault on the senses, but unfortunately that doesn't remain constant. (12-oh-5)  
Sorepoint Records

## The Last Chance S/t 7"

Fuck, I'll miss this band. Hardcore doesn't get much more uplifting, inspiring and relentlessly sincere than this. Kids can talk about Bridge 9 and the mountain of hype that is imported over from the USA, but I'll take this band over all bar a handful of the States' recent offerings, and I'm not alone in thinking that, as anyone who was @ the alldayer in Sheffield in May (at which they played their last ever show) would have observed. Their debut MCD on singer Ian's label Dead & Gone has been a staple diet for my cheap Discman, accompanying me to and from college, on trains to shows, and when I just need a reality check. And this 7" picks up where the MCD leaves off, pushing their brand of melodic hardcore that little bit further, sounding that little bit more pissed off, determined and passionate. You can spot a little bit of Chain of Strength in there (especially in the vocals), more than a bit of Turning Point, even the sincerity of someone like Bane. The line "I'd rather relive these nights we'll never forget, FORGET, FORGET" from "Your Loss" is already etched into my head as a line I'll remember every time I'm asked why all my money goes on hardcore punk, and the record's closing line, "THANK YOU...FUCK YOU!!", sends a shiver down my spine. I don't really know much else that I can say about this record. It's actually pretty hard to review something that means so much to you. The artwork's awesome too, moments of Last Chance shows caught on camera for the kids lucky enough to be there to reminisce over. If you ever saw them live (I was fortunate enough to see them 3 times), you'll already know what a truly exhilarating feeling it is seeing such an awesome hardcore band sweat blood onstage. If you didn't, I pity you, but you can still log onto the D&G site and buy it, and if you have any interest or understanding of the message this fanzine is trying to get across, then you fucking will. (Alan)  
Dead & Gone Records, 42 Glover Road, Totley, Sheffield, S17 4HN

## The Rites Wish You Never Knew

A tasty new offering from The Rites. This band are actually fairly odd in that some of their tracks are more akin to old school Metallic Hardcore whilst the rest are a feast for thrash fans. I've been enjoying listening to this for the last couple of weeks and it's frequently on my Hifi. With only eight songs on this album the tracks are considerably longer than you'd expect, especially from ex-Tear It Up/Down In Flames members. This is one of those albums that becomes



# Record Reviews

much more addictive the more you listen and the 80s sound they've achieved on this record is very appealing. This is one to watch out for. (Geoff)  
Even Worse/Way Back When Records

## The Vandals

### Hollywood Potato Chip

It's such a shame that a record that starts with the closest semblance of Anarchy Burger I've seen in years could end up being nothing more than a vapid compromise of Vandals past and present in their effort to drive a few nails in the 'Internet Dating Superstuds' coffin. Then again what do you expect when you're counter every headstrong Quickening quenching morsel with yet another hideous cover (Queen's 'Don't Stop Me Now') and double the dated japery. For every welcome return to form in hand there's two irksome travesties in the bush and unless you're a firm fan of this band you are going to be rather disappointed with this release, especially when you consider all the side projects that have reduced their once talented repertoire to a quagmire of banality and mediocrity. Warren may very well be writing for Tenacious D and 'School Of Rock,' Josh Freese may be sidestepping between Studios and Main Stages left, right and centre, leaving Joe running the label and bull-slaying, and god only knows how Dave Quackenbush's Mohawk-friendly beer delivery service is faring but as far as the Vandals go these are anything but impressive feats. To be sincere they do no more than aptly cement the part-time mentality of a now part-time band who are mocking us if they think we're prepared to spend a minute more as part-time fans. [lipgloss]  
Kung Fu

## Therion

### Lemuria/Sirius B CDEP

Right before I go any further with this review I'd like to point out I am completely unqualified to review this having little knowledge/experience of this kind of metal and its relevant scene. Feel free to write in and tell me I'm writing shit and that Edd should give me music I am knowledgeable about to review! As far as my limited knowledge goes I believe Nuclear Blast are one of the bastions of this scene. I have to say I thoroughly enjoyed this. I haven't laughed so much listening to music in ages. Why? Within 20 seconds the vocals kick in. Instead of the expected growled vocals, they are largely sung in an operatic style! Amazing! Fuck knows what they are singing/growing about but judging by the artwork and songtitles ('Blood of Kingu' - on a sidenote I initially misread this as the 'Blood of Pingu'. I think this would be a much more interesting topic to write songs about - I for one would buy any LP which charted a sordid tale of bloodthirsty armies led by a plasticine penguin, laying waste to the barren Arctic lands) I presume it's the normal fare of supernatural events, ancient mythology etc. Overall I have to say I enjoyed this tremendously, in a guilty fashion. It's soo bad it goes through the shittiness barrier and comes out the other side as brilliant! Add some strings and I reckon I'd get really hooked! (Christian)  
Nuclear Blast

## Thousand Points Of Hate

### Scar To Mark The Day

Oh look, Casket Music are still trying to promote these terrible third generation nu-metal bands. I would have thought that they'd have learnt their lesson with Fony but obviously not for this album proves it. I wouldn't even say that TPOH are trying to break the mold - this is their debut MCD and it is a generic as any other Casket band. I'll go as far as to say that they don't have their own sound, and that if they continue along like this they really will fail terrible. TPOH should just give up, reform, come up with a decent name, and play a genre completely different from metal because they just aren't good at it. (Geoff)  
Casket Music.

## Through Silence

### Renaissance

Ok I'm going to have to be objective because this really isn't my cup of tea. But anyways this is pop-hardcore with the occasional metallic riff jumping in. I kind of expected more double bass ala FFAF/ Lostprophets but thankfully that was avoided. I personally felt it was overly emotional, and a bit too wrenching on the heart strings both musically and lyrically, but I guess some kids are into that right? I did like the artwork. (edd)

## Tiger Army

### III: Ghost of Tigers Rise

The whole time I've listened to Tiger Army I've never been able to shake the comparisons to AFI. It's a combination of Nick 13 sounding very similar to Davey Havok, and knowing that Adam Carson used to be in Tiger Army. There's also the fact that lyrically - at least after 'Black Sails...' - the band's are more than similar to one another. Tiger Army then have always been the rockabilly AFI for me. This is a good thing, since I really like AFI, and I really like this new record. In fact at present it's sitting at the top of my Tiger Army albums as my favourite, it's got some awesome hooks, and has a really nice production job on the stand-up bass. The more I listen to it, the more I enjoy this record. (edd)

Hellcat Records

## Time in Malta

### Alone With the Alone

Ardent melodic hardcore veterans Time in Malta return with their second Equal Vision pressing and enough double-edged breakdowns to keep Fortune's wheel perpetually turning. Comfortably bridging the irreconcilable dichotomy of melody vs. abrasion with every riff-laden stride these guys carry themselves further into their chosen genre than a reliance on the Equal Vision 'seal approval' and their sleeve tattoos ever could... I can feel the Island A&R creeps batting their eyelids as we speak. [lipgloss]  
Equal Vision Records

## Trapdoor Fucking Exit

### Be Not Content

Duhh, it's on No Idea. Course its going to be good. If I'm not much mistaken it's the second LP by these Swedes and like previously they sound like a heavier Drive Like Jehu. As the jazz guy from The Fast Show would say, 'Niiccee.' (Christian)  
No Idea

## Trencher/Kinetic Crash Co-operation

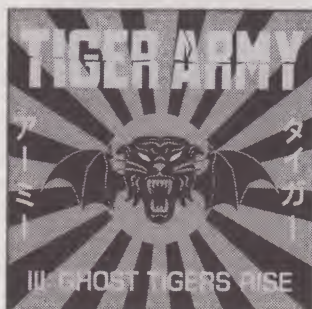
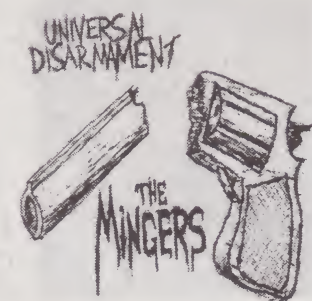
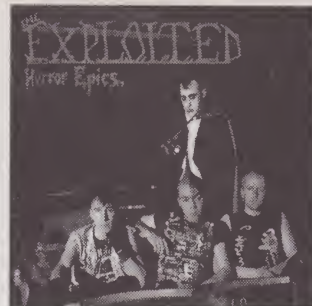
### European Tour Attack 5'

It's been fun watching Trencher developing over the years. Every release sees them developing their sound and growing as a band. Their side on this 5' follows on from the Stunning 'When Dracula...' in terms of sound and if you're a fan of Trencher or grindcore (with a twist!) in genral then you'd been a fool not to pick up this 5'. This is my first time hearing KCC and I'm quite impressed. Their brand of discordant thrash is very pleasant and exactly the sort of stuff I'm listening to these days. My only gripe with this record is that it is only a 5' so there's about 2 minutes of music on, but it's still worth every penny, but more importantly it took my hours to take apart and rebuild my turn table so that the arm wouldn't pick up just as I start listening to the record. Oh well.... (Geoff)  
Superfi/ Action Index

## True North

### Somewhat Similar

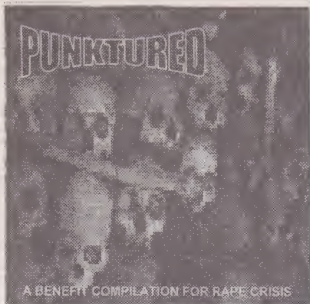
Fuck. I don't even know where to start with these guys. Actually wait I do. I'm gonna be lazy. These guys have toured with the Blood Brothers, Orchid, Red Scare, Lightning Bolt and Trapdoor Fucking Exit, which should give you a vague sign of what they sound like. Or it could just be a list of bands. Anyways. I don't know where to categorise this band, I kind of don't want to. They sound honest. They play and scream with a passion that's missing from 90% of music that seems to be made today. They make me happy when I listen to them. That is all. (edd)







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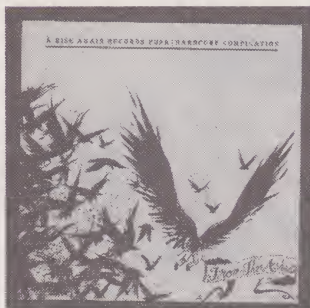


No Idea Records

**Uranus**

**To This Bearer of Truth**

Discography of this amazing mid-90s band (interestingly this CD shares the title of the original LP). Along with One Eyed God Prophecy they provided key inspiration for the emo-violence bands of 1999 like the almighty Orchid. It's quite hard to describe (hopefully you'll pick it up anyway) but 'this heavy as fuck with mad meandering guitars and pained screamed vocals. (As much as I hate it the description 'emo-crust' is quite accurate). Special note has to go to the amazing packaging. I've never seen a CD case like it in all my life! (Christian) Stonehenge



**U.S. Roughnecks**

**Twenty Bucks and Two Black Eyes**

Have you ever noticed how misleading the media is? According to CNN there was a war in Iraq as opposed to a one-sided invasion, according to the movies all beds have special L-shaped cover sheets that reach the armpit level on a woman but only to waist level on the man lying beside her, and if this record is anything to go by working class America is an alleyway army of disgruntled skins and tattooed Agnostic Front fans. Toned down, not turned 'Twenty Bucks and Two Black Eyes' will find a welcome home in any (NY)HC Hoodlum's blackened heart in the vain of Discipline and The Business and with all true sounds of the revolution...I gotta go! [lipgloss] Hellcat

**Via Satellite**

**Aux Ed**

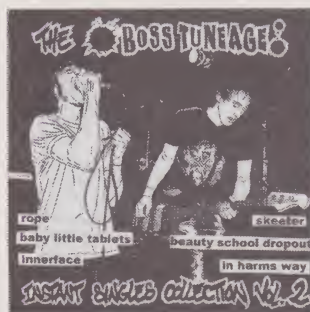
These guys remind me of Hot Water Music, with perhaps a little bit of the Trio thrown in for good measure. They rock out a little more than either of those bands though. They haven't exactly grabbed me by the neck, but they're certainly enjoyable to listen to. I reckon they're rock my socks off live though. I think I'm going to put this into my 'record collection' and see how it grows on me. It has the potential to become a favourite. (edd) Ass Card Records



**Vibrators**

**V2**

I'm sure everyone must know the Vibrators by now. Classic Punk Rock from the 70's and it is very enjoyable. It's odd listening to these records now because by today's standards this music isn't nearly as radical or in your face as people seem to think of old Punk. I don't know if I would ever actually go out and buy this album, but having been presented with it to review I'm actually really enjoying it, so that can't be bad now can it. (Geoff) Captain Oi



**Vic Ruggiero**

**Alive At the Ladybug House**

I knew as soon as I'd bought this (off Vic himself) out side Brixton Academy for a measly £4 that I was in for a treat, and you know, I don't think a day's gone by this passing week without a solitary session at the Ladybug House. If you haven't a clue what I'm harping on about, this is Vic Ruggiero's latest solo release and...what? What do you mean who's Vic Ruggiero? He's that guy from the Slackers! New Yoic (sic) vocals, lazy Hammonds and all that Jazz, you know? Ok, well as I was saying, it's his latest solo release and...huh? No it's not a live record, and before you ask I don't know why he named it 'Alive at the Ladybug House' either...will you let me finish now? OK...and coming from a guy known to regularly tread the sidewalks of life with a 40oz of soul firmly in hand, I wouldn't have expected anything less than beaming modesty, with humour and talent to boot. As far as solo releases go this record is simply a cut above the rest, and unlike the rest you can't help but feel he's only in it for himself, with every deliquescent lament (check out track 7 - 'Parking Lot' - It's beautiful) he lovingly intones with a little help from his acoustic sidekick. I always find it so much harder to review an amazing record, so if

you're having any trouble interpreting the motivation behind my ill-placed words I'll try spelling it out for y'all...Vic Ruggiero is a poet, an entertainer, a witty lyricist, an Eddie Cochran fan, a musical instrument in his own right (believe you me, 'Animales' would put Old McDonald to shame) and the road worn and weary coffeehouse blues illuminating the end of your tunnel. [lipgloss] godman@thoughtsquad.com

**Vitamin X**

**Bad Trip**

Vitamin X are one of Europe's finest thrash bands at the moment, and this record only confirms it. Bad Trip sees a continuation from the more confident, leaner meaner sound Vitamin X started to have on Down The Drain. With this band there are no frills, no messing around, just pure straight up thrash mayhem. This album more than anything makes me want to see them live, so hopefully this album will see them start on a European or World (why should only Europe be so lucky) tour. Is that sycophantic enough for you? (Geoff) Havoc

**Wasted**

**Here we go again**

Similar to all the other stuff that they've released. I'm still undecided whether I really like these guys or not. They play good old fashion punk rock, with a blunt edge to it all. If you like your punk straight up and obvious you'll love this. I just think I'm a bit ambivalent to it. (edd) Bosstunage

**Wolves! (of Greece)**

**S/t 10"**

Emotional and discordant in all the right ways. This just makes me want to dance rather than write some formal review to represent it. Think if Nations Of Ulysses reformed, playing Rites of Spring covers being told what to do with Q and Not U. That's kind of what Wolves!... sound like, except they've got a British accent on the singer! (bob) Gringo Records, Po Box 7546, Nottingham, NG2 4WT

**Yaphet Kotto**

**We Bury Our Dead Alive**

Yaphet Kotto = One of the best bands in existence Ebullition = Best label of all time What more needs to be said? (Christian) Ebullition

**Zebulon**

**Troubled Ground**

So this is bouncy, riff driven, clean vocaled metal. In some points it sounds incredibly like Kyuss, and in a lesser sense Oversoul (who must be one of the most depressing bands ever), and yet completely fails to capture any of the greatness of the two fore mentioned bands. I can't put my finger on what they've done wrong - perhaps it's the fact that they sound too much like they've just ripped off their sound. If this is their natural sound I feel very, very sorry for them as it's been done bigger and better else where. I'll concede that this is a noble effort but their success with this album will be limited - they certainly haven't stuck their head above the crowd, and, if this is all they have to offer, I would be amazed if people still remember them in five years. (Geoff) I Used To Fuck People Like You In Prison

**V/A**

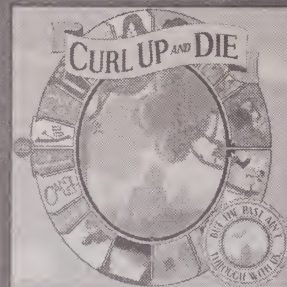
**Breeding Disloyalty - Campfire Songs for the Disruptive Element**

I guess it would be best to say this compilation offers us Household Name aficionados (if you haven't heard of Household Name records by now, where would you like the slap?) something old (album highpoints from the ranks of Lightyear, Antimaniac and Captain Everything), something new (new album tasters from Five Knuckle, Howards Alias, John Holmes and The Filaments), something borrowed (Belvedere, The Peacocks and a ragged Leftover Crack track that would quite rightly lead you to believe they have a closer





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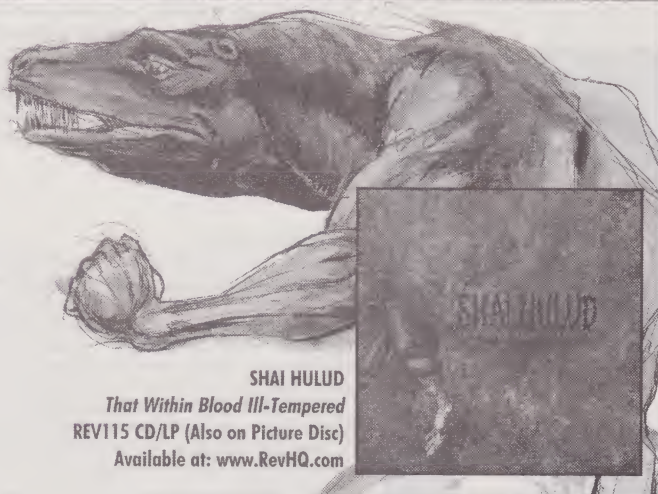
But The Past Ain't Through With Us

REV117 CDep

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## SHAI HULUD TOUR DATES

1 July	Wien	AUS	Shelter
2 July	Budapest	HUN	Trafo
3 July	Nova Gorica	SLO	City Of...Fest
4 July	Geneve	SWI	Metal Hardcore Fest
5 July	Pinarella Di Cervia	ITL	Rockplanet
6 July	Mezzago	ITL	Bloom Club
7 July	Perpigna	FRA	Le Crockmore
8 July	Barcelona	SPA	TBA
9 July	Bilbao	SPA	Vista Alegre
10 July	Toulouse	FRA	Caravan-Serail
12 July	Will	SWI	Remise
13 July	Munchen	GER	Backstage
14 July	Stuttgart	GER	Tonne
15 July	Trier	GER	JUZ Mergener Hof
16 July	Potsdam	GER	Waschhaus
17 July	Dour	BEL	Dour Fest
18 July	Koln	GER	Underground
19 July	Amsterdam	HOL	Melkweg
20 July	Göthenburg	SWE	Meeths salonger
21 July	helsinki	FIN	tavastia
22 July	Linköping	SWE	Skyllen
23 July	Stockholm	SWE	TBA



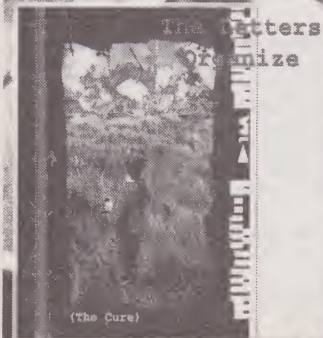
SHAI HULUD

That Within Blood Ill-Tempered

REV115 CD/LP (Also on Picture Disc)

Available at: [www.RevHQ.com](http://www.RevHQ.com)

## The Letters Organize (The Cure) their debut 8 track MCD



Georgia, USA quartet The Letters Organize are taking their turf back, suffocating every inch of this cacophonous reissue with a pressure built up from boiling down frenetic call-and-response charges and mixing them with spazzcore interludes that owe as much to converge as they do Refused. The end result is bleak, stark, frightening and required listening. - Kerrang KKKK

Letters Organize are discordant in all the right ways coming across as a slightly tamer JR Ewing or early Blood Brothers. It's pretty hard writing a review for them actually, whenever I put the record on I want to get up and sing and dance - Rancid News

Like a gloriously screwed-up melange of Refused, Fugazi and Blood Brothers, teetering on the brink of ruin but instead sounding like the product of a twisted, inspired genius. - Big Cheese 4/5

The Letters Organize have just signed to Nitro Records and will be on tour in the UK October 2004

Available from In At the Deep End Records for £5.50 ppd in the UK cheques to 'M Swinney' or distributed into stores by Shellshock Distribution

[www.iatde.com](http://www.iatde.com) - online ordering available through paypal, orders sent out next day.

IATDE Records, 82 Barlow Drive South, Awwsworth, Nottingham, UK







# Record Reviews



connection to Cradle Of Filth than Choking Victim if you weren't au fait with their back catalogue) and something blue (uuuhm....how about the G.A.S Drummers song, that's dolefully mellow?) Ok, to be less facetious this is yet another incendiary sampler from the Household Name crew and if their last sampler was anything to go by you'll probably be able to pick this up off their website for a quid, though Kaf and Lil will probably give you one for free if you buy anything else off the website or if you go to any of the dates on the label's Breeding Disloyalty month long mega-tour...either way, you won't be disappointed. (lipgloss)

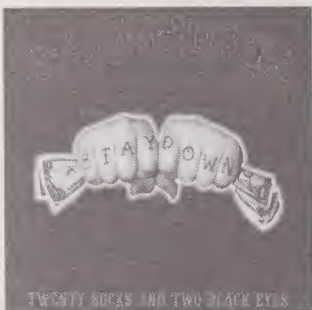
Household Name Records

VIA

## Fair Fight Records - Even Match?

A cool little compilation to try and document a local scene. I think I prefer the sentiment to the actual music, all of it seeming to fall into the emo/ screamo end of things that I don't really have too much time for. I hope it does well for the kids though, they seem pretty sincere about it, and you should check this out if you like your melodic hardcore poppy, and hook laden. (edd)

Fair Fight Records.com



VIA

## From The Ashes

The first thing that grabs you about this comp is the awesome artwork from Becky Cloonan, who writes Demo, and wrote Jenine One. The second thing you notice is that there are some amazing songs on here, both the ones I knew (The Mingers, Send More Paramedics, Freaks Union, Filaments etc) and the ones I didn't. All the songs on here fall into the hardcore punk category e.g they have elements of hardcore and punk in them. All the same the comp's varied enough to keep you interested the whole way through, and I'll probably point you in the direction of a few cool new bands. (edd)

Rise Again Records, [www.riseagain.org.uk](http://www.riseagain.org.uk)



VIA

## Mollies Mix - Kill Rock Stars Compilation

God I love Kill Rock Stars. I always think of them as one of the quintessential Foreign/US indie labels who put out totally amazing music and they were one of the first labels that I ever really loved. As you can probably guess I'm pretty enamoured by KRS. Apparently, some people like to call it pretentious but they don't know what they are talking about because this is music for the real dancing queens. On this comp there's a nice mix of dancy, electro type beats, more singer-songwriter type stuff, art house post-rock and indie tracks. Featuring Gravy Train, Sleater-Kinney, Deerhoof, The Bangs and The Gossip to name a few, the sound spans from proper grrrl growls to kitten-esque meows. Taken out of their normal context though the songs don't always seem to gel very well together, losing part of their essence and swamp each other out. As a general introduction though it's fine. If you're unfamiliar with KRS and like your things quirky, experimental and eccentric then go check it out. (Natalie)

Kill Rock Stars



VIA

## Move Your Ass

This is a cool comp of Czech bands that came free with a zine of the same name. It's good. I don't know whether you can buy it on it's own, but it's worth ordering the zine just for this, even if I'm not totally confident of what a single band is called. (edd)

czech-core.cz



VIA

## Music As A Weapon II

Edd and I were quite curious as to why music has to be a weapon. Certainly if you want to use music as a weapon you want to use nu-metal - I think it's possible the only genre that I have no respect for. I'll go further in saying that it's only genre that's entire existence has turned into one big joke. First it was the slipknot minimoshers, and now it's that record labels are trying to sell it as being some big and scary genre that only an elite of extreme music fans can endure. If you want to waste your money you could buy this album. But I strongly advise against it. (Geoff)

Reprise Records

VIA

## Punktured, A Benefit Compilation For Rape Crisis

This is pretty cool compilation of 28 Punk and Hardcore bands who've played gigs organised by the Punktured collective in Leeds. Bands on this compilation include Active Slaughter, Brezhnev, Sin Dios, Bug Central, Fuckhatepropaganda, and Freaks Union, amongst others. Four only £3 I don't see how anyone has an excuse not to buy this - after all its over an hour of music, it helps support DIY music, and it's for a good cause. (Geoff)

Punktured

VIA

## Seriously Groovy - Moo Sick

A groovy sampler for a groovy label. (boom boom!) Sorry bad jokes aside, this is really good. Four bands, with three songs a piece. Emetrex, Econoline, Jet Johnson and Mother Goose. They all play their own brand of off centre indie infused punk rock. They're all awesome. All except for Jet Johnson's 'What's With Your Heart' song. I'm still baffled how a band so good could write a song so bad. Regardless check out the sampler, I suspect it's only a couple of quid to pick up. (edd)

Seriously Groovy Music - [seriouslygroovy.com](http://seriouslygroovy.com)

VIA

## Warped Tour - 2004 Tour Compilation

It partially saddens me to admit it but I'm going to take a mature approach with this review, which if you don't know me by now translates to....sitting firmly on the fence and tossing a few splinters your way. It would be all too easy to put both of these discs through Edd's 'snap test' you've all come to love/loathe but I'm going to be diplomatic for once and weigh up the pros and cons right before your eyes and let you formulate your own opinion for once, so here it goes...Con; you have to endure all the turgid corpo-rock bullshit from the likes of From Autumn To Ashes, Yellowcard, Maxeen, Good Charlotte, Go Betty Go...\*deep breath\*...New Found Glory, Sugarcult, Atmosphere, Simple Plan, etc. Con; you're supporting a festival that grant the U.S. Army unconditional leave to recruit at its festivals. Con; you'd also be supporting a festival that banned the sale of alcohol at certain venues along the 2004 tour. Con; there isn't one fucking British band on this compilation! Pro; there's a fair few tracks worth listening to from Anti-Flag, Descendents and The Lawrence Arms, et al. Pro; there's also a host of leg-up slots afforded to lesser known bands, offering an impartial coverage of a festival that's lost its lustre (I'm trying to be impartial, I'm really trying). Abstinences: £9.99 for 50 tracks isn't bad....oh and don't forget the perpetual 'if some kid fell into this CD, such an interest could filter through to a grass-roots level' argument. There you are ladies and gentleman.. the facts! The decision on the other hand, is entirely yours. (lipgloss)

SideOneDummy

VIA

## What We Built - A Swedish hardcore compilation

Wow this is awesome. I know quite a few people complain about compilations, but I think when it's done like this, to try and document what a hardcore scene is doing that it's fucking amazing. Really this is one of the coolest CDs that I've had through to review this issue. I can't recommend this highly enough. (edd)

Dead Eyed Records - [deadeyedrecords.com](http://deadeyedrecords.com)

## NOT REVIEWED THIS ISSUE:

The Vibrators - Pure Mania  
Anal Beard - Din Noir  
Benny - All Things Come to an End  
Foolproof - Paper House  
Refused - Comp CD  
The Wednesdays - You Will Gasp and they will Breathe  
The Enablers/ Bedfood Falls - 7"  
Fu Flux Flan - Not The Next Daniel Beddington  
Swamp Room - Life is Short... & Wide  
3dbs down - Bottom of the Learning Curve  
Mustard Bastard - Rassum Frassum!  
The Phoenix Foundation - We Need to Make Some Changes  
Sorry they got lost in Edd's room - he sucks. They'll be reviewed next issue.



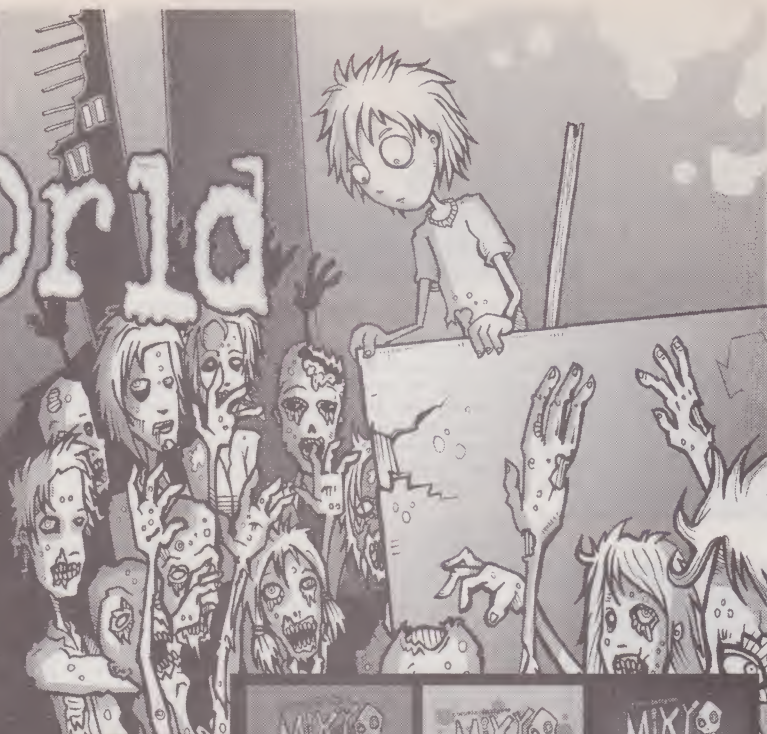
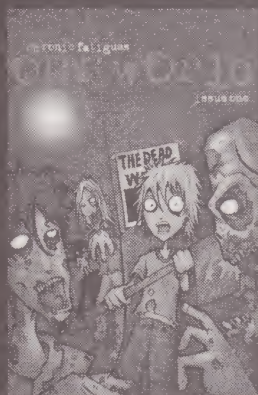
the sequel to mixy

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\*Leftöher Crack



# Leftöher Crack

On their second album, N.Y.C.'s most evil political/punk band commit the most wicked thought crime of the 21st century... released in the UK, 30th August 2004

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HOUSEHOLD NAME RECORDS





### 3hostwomexicansandatinofspanners Demo

Okay, so once you've actually figured out how to say this stupidly long name – my guess is three hos, two Mexicans and a tin of spanners, they are not actually that bad a band. A bit of an oddly mixed cross-bag of genres coming through. Definitely modern and a bit quirky. (Natalie) [www.3hos.com](http://www.3hos.com)

### The Break-Up She Went Black

Ok so here's the low-down... in the fall of 2003 five NYC barflies lost, ruined or walked away from their long-term relationships so I guess it was only apropos of the broken ties that resulted in their amalgam to call themselves The Break-Up. This is sophistiglam, full kilter rock n roll with enough 60s psych, lazy lounge keys and Strokes bravado to keep their loose get-up trip, trip, tripping over the pages of the NME for months. With all the easy nostalgia and dated banality of a Levis ad it looks as though these guys are poised to drag their new found doctorate in rock n roll ancestry as far as the perimeters of the scene will take them; the gospel according to 'everyone else' firmly in hand. Turn on, tune in and drop out...you've heard it all before. (lipgloss) [www.thebreak-upmusic.com](http://www.thebreak-upmusic.com)

### Break It Up Demo 2004

Yes!!! '88 revival hardcore from Newcastle made by guys who have seen every fad come and go. At first this demo, which came in the form of an unmarked CDR and a cover, minus tracklisting, lyrics, anything, seemed pretty uninspiring to yours truly, but after about the tenth listen, I simply couldn't get enough of it. I put opener "Tension" as the alarm on my stereo to wake me up every morning and sure enough by the time of the first group shout of "I WILL NEVER JUDGE!!", I'm out of bed and jumping around my room. Moreover, the intro to "Break it Up" – "times change...people will change...I remain the same...you can't...BREAK IT UP!!" – has had hundreds of hardcore kids diving off their beds/desks/windowills. Vocalist Lins' direct vocals make you feel like it's you he's talking to and he's got plenty to say. Watching them live you can't fucking help but jump around, two-stepping, pointing your finger, shouting the words into the mic, whatever you do, this band will get you up off your ass and doing it. The demo's closes with a cover of the seminal Beyond's "Effort" and it sums up this band's mission statement pretty perfectly: "the effort to live, the will to try". This is music to make your heart race with positive energy. The demo sold out back in like fuckin January but never fear, the tracks are being re-released by Anger Management Records of Belgium pretty soon on 7". I sincerely recommend you pick it up, learn the words and then make the "effort" to see this band live. (Alan) [www.breakitup.co.uk](http://www.breakitup.co.uk) // [www.anger.vze.com](http://www.anger.vze.com)

### Itch Demo

Déjà vu, this is a piece of modest history for me! I saw these guys in a shoebox of a venue in Durham during freshers week; they made a bunch of Rugby players walk out and commanded my respect

instantly. Jagged, exuberant and relentlessly soothing, the awkward reserve of the vocals makes the blood curdle all the more when the trenchant vocalist's larynx eventually severs in cacophonous disdain. We've got to get these guys out of Leeds more often...all the way to Jade Tree. (lipgloss) [www.thebanditch.co.uk](http://www.thebanditch.co.uk)

### For Those Lost Demo

I was handed this by a friend of the band, who unfortunately sold them to me as an amalgam of a love of Shai Hulud and Poison the Well; an association which instantaneously reduced my chances of liking them by 50% before I'd even afforded it my full attention. Fortunate for us all this solid wedge of metal-coated hardcore fell closer to the Shai Hulud camp with a fine display of short metal shavings with bipolar instrumentation and orchestral depth. (lipgloss) [forthoselost@hotmail.com](mailto:forthoselost@hotmail.com)

### Kill The Lights S/t

I wasn't really sure what this was going to sound like when I got handed it for review, but now that I've listened to it I can officially declare it's fucking awesome. Sitting nicely somewhere between the hardcore bits of Leftover Crack and the more driving hardcore punk like the Nerve Agents this is very good indeed. It also has very nice artwork care of Becky Cloonan, who draws the kickass comic 'Demo'. My only complaint is not having a lyric sheet, I'd really like to be able to hear what's being screamed about! (edd) [www.risagain.org.uk/killthelights](http://www.risagain.org.uk/killthelights)

### Lost In The Crowd When All Else Fails

Somewhere between Lostprophets, and Funeral For a Friend. I guess we all know the drill around now. It's not bad for what it is, and I guess they're actually fairly good at what they're attempting to play, and are musically proficient, it's just this has been done so many times before. Though it's patronizing I have a feeling that in a couple of years these kids could have really developed in terms of musical influence, and might be able to do something special, at the moment though they just sound like every other school band playing around England. (edd) [lostinthecrowdmusic.tk](http://lostinthecrowdmusic.tk)

### Munky Punch Got the Bastard

Bastards! You can't start your album with the same cracked and faded version of 'My Way' that preceded Lightyear's last every gig...an attribute which would make me incredibly sad every time I listen to this album if they weren't so quick to pick up, pick up, pick up the pieces with their own trademark brand of party ska. Packing more talent than your average horn section and a brandishing a fistful of northern soul vocals these 12 tracks might just be your next soundtrack to a summer spliff and a can of red stripe. (lipgloss) [www.munkypunch.co.uk](http://www.munkypunch.co.uk)

### One Day Life Demo

The most pop punk goofy kids running round stages doing little jump kicks up in the air with their guitars you can possibly think of times three. For what it is it's alright. The music is fast repetitive pop punk chords and standard vocals but they seem to be having fun which sometimes is all you want music to be. There are about a billion other bands out there like them but if they are just after a laugh then good luck to them. (Natalie) [www.pop-punk.co.uk](http://www.pop-punk.co.uk) // [mail@onedaylife.co.uk](mailto:mail@onedaylife.co.uk)

### The Outer Limits

**Demo**  
FUCK. Listening to this annoys me. It's not that its bad (not at all) its just that these dudes are like 16-17 and have made a pretty sweet demo, and its making me wish I got off my arse with my band a few years ago so that by the time I'm writing this we'd at least be half decent...anyway. Review: The first thing that strikes you about this is the vocals. Wow this girl has a good voice, and usually vocals are the downfall of most demos, so things are already off to a good start. Music wise, competent punky ska rock is the order of the day, nothing too original, but hey, catchy and good tunes none the less. The other great thing about this is the maturity of the lyrics and the fact that (patronising, sorry!) such a relatively young band are tackling social issues...they're still finding their feet, but lyrics like "turn off your TV and get an opinion of your own" and "an irrelevant concept like nationality" all sit very well with me. So yeah, good demo then, keep up the good work dudes. (mikey d) Email mikey as he didn't give contact details with review!

### The Permanent Black Eyes...

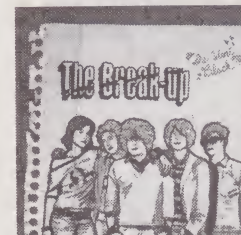
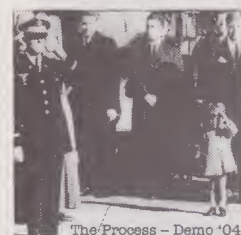
Nice artwork, I especially liked the screen printed CD. The demo itself has pretty muddy production, which took a couple of listens to get past. Once you are though you get some good Youth Of Today-esque hardcore, with lyrics that reminded me a bit of AN/ GUTG. What can I say it's another awesome UK hardcore band... get hold of this. (edd) [thepermanentispunk.tripod.com](http://thepermanentispunk.tripod.com)

### The Process Demo '04

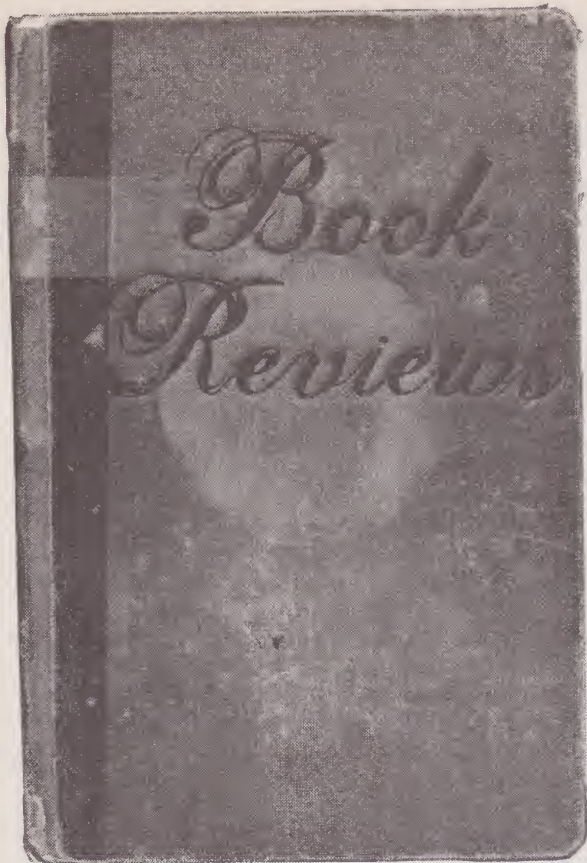
If there is anymore out there who likes the more brutal end of the HC spectrum who hasn't got this (or their 7" which has now come out) I suggest they remedy the situation quickly. It's ex-Shank for fucks sake! Yeah this is as brutal as their home city of Glasgow! Ask anyone who saw them on their recent tour with Municipal Waste. (Christian) [theprocess221163@hotmail.com](mailto:theprocess221163@hotmail.com)

### Year:Zero La Liberta

I'll give the band one thing, they have a nice image on the front of the demo, it's the one with the man holding a gun to another man's head, with capitalism written underneath it. Actually it's not even that cool an image when you kind of think about it, but in comparison to the music it's pretty awesome. Somewhere between Glassjaw, Lostprophets and Funeral For a Friend, with heavy politicised lyrics. Next time can you just record a spoken word record and spare





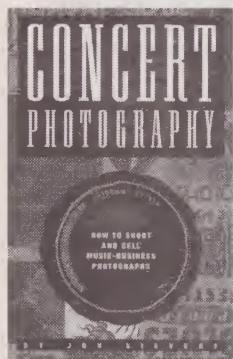


you're doing you're going to have to either bite your lip, or skip through the sections on camera bags, etc (though the guide to spotting people 'with the band' if you're a little lost is hilarious, even if it is unnecessarily stated) as you'll rapidly realise the author's name hasn't been built on his literary ability. Yet, to say that this book hasn't had a beneficial effect on my photos would be a heinous lie and I've only ever read half of it! £16.99 however, is fucking extortionate, period, so hit your library search engines and glean whatever you want from this one...just make sure you check out the Mike Patton photo while you're at; it'll make you forget he's ever worked with Dillinger Escape Plan. (lipgloss)

#### CONCERT PHOTOGRAPHY

John Sievert

ISBN 0-9647009-1-3/ £16.99



Love it or loathe it, this is the *only* book on the market to tackle the technical art of concert photography single-handedly, and given that it was last published in 1997 I can assure you this isn't a book

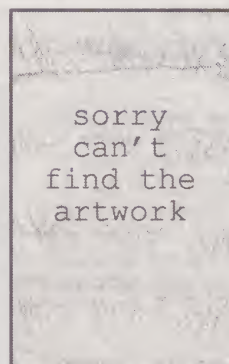
you're going to want to buy for the band photos alone (unless you're an ardent fan of country, bluegrass, 70s rock and 80s metal). However, it's the technical tuition, experiential advice and nearly two decades of John Sievert's industry anecdotes that make this book such an honest snapshot of life behind a lens. Whether you're considering music photography as a profession (the lucky few, if you're hugely successful) or as a glorified hobby (the rest of us) this book will baby walk you through the basics of securing credentials and shooting better photos, right through to the lost art of protecting your rights and selling your photos, should you chose to do so. With one of the best kit guides I've seen in print for a long time the only criticism I have with this book is that it comes across as a lot longer than it actually needs be, so if you've even the slightest inkling of what

#### OH BONDAGE UP YOURS! – Female punks in the nineteen nineties

Michelle Liptrot

'In the spirit of Emma', c/o Active Distribution

1 or 2 quid I think



similar project on the subject matter I found this pretty interesting. Done using an ethnographic methodology, using interviews with several female punks, along with commentary and discussion and written from quite an objective viewpoint in an academic style, but not too dry or formal. I had a bit of a weird de ja vu moment until I realised that the author was also one of the contributors to the very well done Reasons To Believe 'wommin in DIY' issue a while back. Some interesting points about punk parents, dress and the female aesthetic ideal, sexism and specific problems women have faced along with their general experiences. The writer obviously knows her stuff but I felt that the scope was a bit narrow, in that I would have found it interesting to

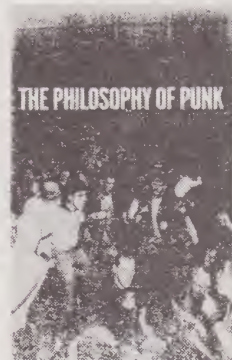
have expanded more into other genres of punk or to have examined riot grrrl or other movements in more depth but hey, you can always only fit so much in. It could have done with a little bit more discussion at the end as well but otherwise a good read. My one major gripe was that I didn't really like the layout inside. What would be really great to see though would be lots of guys actually picking this up and hearing the things inside because things like these often have a tendency to be only seen by some and glossed over by others. Also comes with a good list of sources at the back for further reading. (Natalie)

activedistribution.org.uk

#### THE PHILOSOPHY OF PUNK; MORE THAN NOISE

Craig O'Hara

ISBN 1-873176-16-3/ £8



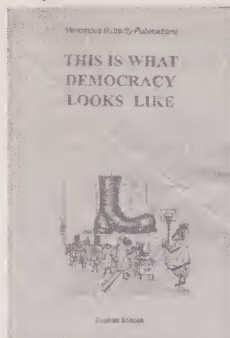
Now this is a great little number; perfect for whiling away the hours in Dublin departure lounges between sporadic considerations of how to best use the Unfair Contracts Terms Act 1977 to get out of the damn

country on the same day it says on the ticket! The first of its kind to tackle the ethos of the movement, and a perfect piece of heritage you really can take whatever you want away from this book, though it does read like a cadence to arms at times, and a lifestyle manifesto for aspiring punks if you let it be read that way. All the key philosophies are brought to the plate in condensed chapters, ranging from DIY and activism to intramovement communication (read: zines) and ecofeminism, though the closer attention afforded to anarchism and media misrepresentation fashioned some of the most objectively informative and passionately researched paragraphs I've read in movements. Evidently written from an honestly fanatical viewpoint, it took a while to personally adjust to the author's flow, though this shouldn't be regarded as a noted criticism, with a book that not only documents the needs of the music fan, but social and political commentators alike, with enough vigilant rigour and passion to make 'All Ages' read like Dickens (both of which I find inane dull). Informative, objective and comprehensive enough to only partially discharge the reading list requisite to satisfy a hearty hunger for the topics encroached upon, though if it's 'tapas' you're after, this book more than adequately whets the appetite for a taster of the topics as a whole. (lipgloss)



## THIS IS WHAT DEMOCRACY LOOKS LIKE

Venomous Butterfly Publications  
Elephant Editions/ No ISBN/ £1



A brief anthology on the true face of democracy, and in the process the nation state and the dominant representative system we find ourselves in. The anthology was an attempt to counter, "A lack of analysis with a

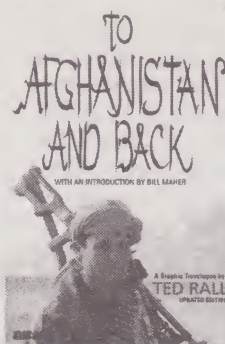
consequent lack of understanding of what democracy actually is". Perhaps it's different for the "radicals" in the states but when we sing "This is what democracy looks like" we're aiming it at the obvious police, and by extension state repression, rather than us 'crazy' kids dancing in the streets. Regardless this is a very basic critique of democracy, essentially hinging on the obvious "dictatorship of the majority". For what it set out to do - show succinctly why democracy is bad - I suppose this anthology succeeded, but it works on a very superficial

level. It does feel slightly like a waste of paper, but maybe if I'd read it a couple of year ago I wouldn't be saying that. (edd)

## TO AFGHANISTAN AND BACK

Ted Rall

NBM/ ISBN 1-56163-359-3/ £8



I've always enjoyed Ted Rall's biting column's in Maximum Rock N Roll and always liked his cartoons even more, so I was pretty excited when I got hold of this. Essentially this is a glorified travelogue of Ted

Rall's travel to Afghanistan at the start of America's "War on Terrorism". His outlook is refreshingly cynical, considering the reports the BBC et al fed us whilst the conflict was happening. Rall points out the obvious that the Taliban and Northern Alliance are for the most part the same people, and that just allowing the Northern Alliance to take control of the country will leave it in as bad a situation as it was under

the Taliban. He also explains away most of America's justification for invading Afghanistan. Firstly Rall notes that most of the "Terrorist Camps" that DC is so keen to talk about are in the neighbouring -stan countries. He also points out the obvious regarding the West's unquenchable desire to get oil out of Caspian Sea and down to the Port of Karachi, which would take the pipe right through Afghanistan. This though is secondary to the main aim of the book, which simply seems to be to represent his experience getting into Afghanistan, living there for a few weeks at the outbreak of the war, and getting the hell back out of there as soon as possible. His travelogue and cartoons are brutally honest and you get the impression of what it might have been like to have been in his shoes. I suppose the obvious comparison - and the one I always see used - is Joe Sacco, who wrote 'Palestine'. Both have a similar wit, and a similar desire to talk to "real" people, rather than government officials with some kind of vested interest. If the "war" on Afghanistan interested you then this is well worth a read. (edd)



# Comic Reviews

## 66 Thousand Mile Per Hour #0 Michael Cavallaro

True Believers Press/ £3

The title comes from the speed of the Earth for those wondering, and if you're anything like me then you were. I'd come across this comic a couple of time in comic book store before but had never picked it up, and then it got sent to RN for review - nice! The artwork, and the writing style make me think Nickelodeon meets Oni Press, whilst being written for Marvel kids in mind. Basically this is pop-fantasy sci fi stuff at it's best. It's also got really amazing Photoshop colours going on, which really helps to improve on otherwise slightly generic line art. I like this a lot. You should be able to get it from any decent comic book store in the UK.

## 66 Thousand Mile Per Hour #1

Michael Cavallaro

True Believers Press/ £3

The story centres around small town USA, and more to the point the discontented teenage girl trapped in it, and by trapped I

mean literally because her town's been taken off the planet. It's pretty cool, and there's enough happening plot wise to keep you interested. The line art is slightly dull, but I think that might just be because #0 (the previous issue to this) had such cool coloured artwork. If you like your fantasy with a distinctly human touch then check this out, it's worth your time.

## Demo #6

Brian Wood/ Becky Cloonan

AIT / £2.05

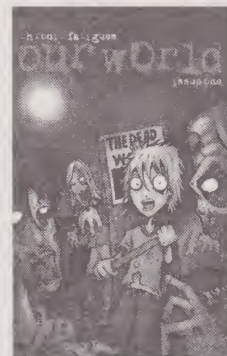
I swear Becky Cloonan's artwork gets better with every issue of Demo. This issue it's just really spectacular, and she uses half tones so fucking well, it's amazing! Once again it's a good story as told by Brian Wood, it's more of a horror/ supernatural thing than a mutant/ super powers thing this issue, but all the same a well told story, which focuses more heavily on the human than the supernatural. I like the fact as well that they have to squeeze so much information in to so few frames. It means quite a lot of the

script is made up of allusions, granted they're not exactly difficult to infer, but all the same at least you have to think for a couple of seconds. I hope these two keep working together after Demo is done, cause they're producing something pretty spectacular.

## Our World #1

Chronic Fatigue

Zombie Attak! / £2.50



So this here is the sequel to Mixy, and is as gory, and full of blood and horror as you'd expect. CF seems to have made a real effort to make the plot really flow, as opposed to the slightly schizoid plot lines that blessed Mixy, and the comic really benefits from it.

Likewise the art has equally improved. I'm looking forward to how this is going to develop. There's also a cool little bit in here by an artist called Escariot, who I really wanna see more stuff by. Anyways you should endeavour to get hold of this. Check Chronic Fatigue's interview elsewhere in the zine too.

skinned\_bunnies@yahoo.co.uk



front cover:

chronic fatigue

skinned\_bunnies@yahoo.co.uk

no@rnzine.co.uk

edxxd

back cover:





Jamdown Promotions presents

# DO THE DOG SUMMER SKA SPECIAL

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For more information email [kevindothedog@yahoo.co.uk](mailto:kevindothedog@yahoo.co.uk)



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For more info on Do The Dog Music releases check out [www.dothedog.com](http://www.dothedog.com)  
Do The Dog Music, 26a Craven Road, Newbury, Berkshire, RG14 5NE, England





# Fanzine Reviews

Fanzine reviews are opinions don't get bummed if you didn't get as good a review as you think it deserved!  
More importantly if you're sending off for a zine remember to send an SAE, or an extra 50p to cover the cost of postage. Also remember to give them your address. I know that sounds like a no-brainer but seriously write your name and address in as many different places as physically possible, that way it's harder to lose it!

## Artcore #21

**A4/ B&W/ Printed/ 62 pages/ £1.50**

Another excellent edition of Artcore. This issue was dubbed the "flyer issue" so Welly gave a lot of pages over to talking about punk fliers and posters, and dropped it in to interview questions a few times. Interesting not least because of Welly's extensive knowledge of the subject. On top of that large review section and good interviews with Seven Seconds, Knife Fight and Jets Vs Sharks, plus interviews with Touch and Go Records and Biscuit's Texas Bombs. It's the pieces on fliers that really stand out for me though.

1 Aberdulais Road, Gabalfa, Cardiff, CF14 2PH, Wales

## Courage To Care #3

**A4/ B&W/ Copied/ 48 pages/ £1.50**

I like the fact that this is so posi that they couldn't give a bad review to anyone. That was awesome. A really nice looking cut n paste, photocopied hardcore zine, with lots of high contrasting black and white. Indepth interviews with This Time Around, Turn Your Back, Blacklisted, Michael Walgrave of Uppercut fame, and Bob Mac of Walk All Night Records who put on Posi Fest. There's also a well done UK scene report giving hardcore bands the space to describe themselves in their own words. I highly recommend.

Pete, 9 Belper Rd, West Hallam, Ilkeston, Derbyshire, DE7 6GY

## Do The Dog Fanzine #33

**A5/ B&W/ Printed/ 12 pages/ £5 annual sub**

dothedog.com, Kevin, 26a Craven Road, Newbury, RG14 5NE

## Drawback #1

**A5/ B&W/ Copied/ 22 pages/ £0.50**

A nice little cut n paste, photocopied hardcore fanzine. Interviews with 50 On Red and Kill The Lights, plus on article on why the BNP suck, and some zine reviews. It won't take you long to get through, but both of the interviews are interesting, and worth a read.

drawblankzine@hotmail.com

## Eroding Empire

**A5/ B&W/ Copied/ 2 pages/ free+sae**

So Eroding Empire is back up and running again! Awesome. For those who don't know Eroding is an events listing for London town. "Your guide to London punk and anarchy" as they put it themselves. It's very, very cool to see this back up and running again. Also has good info on squatted social centres that are happening in the city, and other malarkey like that. There's a web version as well, though you should be able to find the print version around town.

Eroding Empire c/o 56a Crampton St. London, SE17 3AE or [eroding.org.uk](http://eroding.org.uk)

## Everything Falls Apart #4

**A5/ B&W/ Copied/ 32 pages/ £0.50(?)**

This zine's very emo, but all the same really excellent. There's interviews with Sedaced, Altaira, and Driveway Speeding, but to be honest I was more interested in the personal stories. The one that really held the attention was an article on the steelworks closure in his area, which kind of spins off into

this explaining that I probably wouldn't like it cause I don't like '77/Oi etc. But in fairness, despite some distinctly un-PC moments (and why did there need to be breasts on the front cover?) it was a pretty cool fanzine. Personal favourite was the comic about Leeds. Interviews with Oi Polloi, TV Smith, Intensive Care and Superyob. Oh it comes with a free CD as well.

20 Front Street, Tanfield Lea, Stanley, Co. Durham, DH9 9LY, England

## Headwound #16

**A4/ B&W/ Printed/ 62 pages/ £1.50**

I think this might be my favourite UK fanzine. I really like the fact that they have *really* long interviews with bands, it really allows said bands to share their opinions and thoughts, rather than to just tell you what the band sound like. On top of that there's also a healthy barrage of opinion and politics. As ever large selection of zine and CD reviews. Definitely worth getting a hold of.

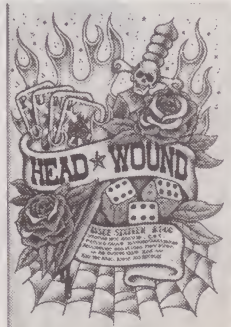
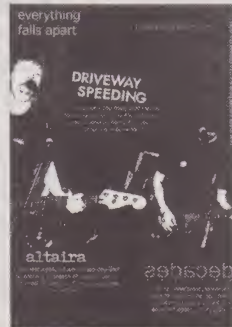
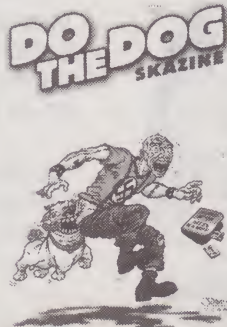
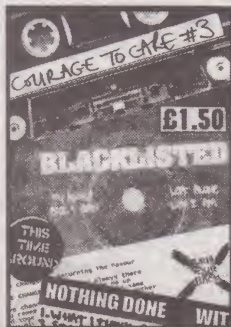
Headwound, C/o 145-149 Cardigan Road, LS6 1LJ

## Inside Knowledge #9

**A4/ B&W/ Printed/ 62 pages/ £1(?)**

Another good issue of this European hardcore zine. Good interviews with Congress, Converge, Death By Stereo, and the Comeback Kid plus a short interview with JR Ewing. Extensive reviewage and a few columns. My only beef with it is that a shitty Christian fundamentalist band, who feel they have a right to dictate what women can do with their wombs, was interviewed. Needless to say they made complete fools of themselves.

[insideknowledge.net](http://insideknowledge.net)



Yet another in depth instalment on everything that's happening in the UK ska scene at the moment. Kevin keeps the format lively by his good writing skill and massive knowledge of the scene. It's also helped by having a tour diary from Dave Hillyard, which keeps things interesting. I say it every time that I review Do The Dog, but if you like Ska, you really owe it to yourself to check this out.

discussing the idea of work itself, and a job for life. It's an interesting read.

Po Box 215, Leeds, LS26 0WP

## Hagl ?? (20th anniversary ed)

**A4/ B&W/ Printed/ 40 pages/ £1.50ppd**

Wow this zine started the year I was born. That's pretty weird. Weird meaning cool in this instance. Trev Hagl sent me a letter with

## Mass Movement #16

**A4/ B&W/ Printed/ 72 pages/ £2**

First time I've picked up Mass Movement, and I wasn't disappointed. Some really excellent reviews with the likes of Send More Paramedics, Das Oath, Gloom Records,



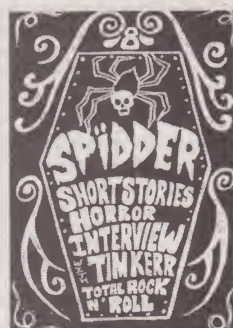
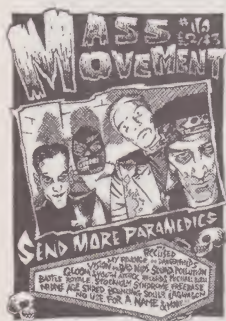
# Fanzine Reviews

Bouncing Souls etc.

Big review section, and some well written columns, which took me ages to get through. On top of that there's a free punk top trumps included with the zine too, which are fun, if a little bizarre. Best bit of the whole zine

interviews with artist Marald and the band Garmonbozia and Phobia. There were a couple of teething problems here and there, but I guess I expected that considering that this is the first issue that PE's done in this format. Oh it also comes with a rad CD highlighting some of the great stuff that the

endure lists of what a band did. I like this zine, it's got a weird personality that I can't put my thumb on, but is definitely there. The live reviews are of The Rapture, Death In Vegas, Blood Brothers etc, so check it out if you're interested in those bands. alexowl26@hotmail.com



though was Brian Walsby's two pages of comics. mmzine.co.uk

## Maximum Rock N Roll #254 A4/ B&W/ Printed/ Lots/ £3.50

I invariably miss at least one bus, or train during the course of reading MRR, and this issue was no exception. I guess that means it's good. As always excellent columns, in depth interviews, and the always awesome review section. I still think they're cheating with font sizes in the zine reviews and columns section, but I guess that's neither here nor there. As always a good issue. Start picking up MRR if you're not already. Maximum Rock N Roll, Po Box 460760

## Play Dead #10 A5/ B&W/ Printed/ 64 pages/ Free

Much fatter, and on much better nicer paper than previous issues, this also has some interviews that last for more than half a page - which is always a bonus! There's a few things that still bother me about it, like having interviews with Water Into Beer and Running on Empty as being a "Focus", as though they need to be introduced to an uneducated public. Oh and they refer to themselves as journalists, which just seemed a little weird. Other than that though it's not a bad read, and hell it's free, you can't go far wrong with that. 10A Parson St, Hendon, NW4 1QB

## Profane Existence #45 A4.5/ B&W/ Printed/ 100 pages/ £4.50

So Profane Existence takes the dangerous leap from being a free zine, to being a rather expensive one, complete with glossy colour cover, and square spine, and they do it in fine fashion. This is without doubt the best issue of Profane Existence I've read. They've managed to really expand both the politics and the music side of PE and have produced a really good zine. Personal favourite articles were 'Punks Vs Sexism', 'Globalisation and femicide in Ciudad Juarez' and the

Profane Existence record label has put out. Easiest way to get this in the UK I expect is to get it off Active Distribution (activedistribution.org) Profane Existence - profaneexistence.com

## Rent This Space #1 A5/ B&W/ Copied/ 22 pages/ £1

I don't really know what possessed me to buy this, but anyways. This is basically someone's public rant at the world and trying to sort out their shit in their own head. It's kind of cool I guess in a slightly voyeuristic, high-brow reality TV sort of way. It didn't really hold too much interest though to be honest, there were a couple of insightful/ interesting points/ comments, but for the most part it was kind of what you'd expect to see in a zine like this.

Dylan Haskins, 43 Morlton Demesm, Marlon Rd, Wicklow Tomn, Co. Wocklow, Ire.

## SchNews #455 A4/ B&W/ copied/ 2 pages/ Free or donation

Less of a review, and more to remind people that this exists. SchNews is essential reading for anyone with a sceptical disposition of the status quo (as surely all sensible people do). It's published weekly, and each week tackles more dirty corporate lies, and government fabrications. Thankfully unlike most anarchist, anti-capitalist prop, SchNews is witty and interesting as opposed to dogmatic and permanently harping on about a homogenised social class that's never existed. It also gives you a heads up on what's coming up in terms of protests in the coming week, and what happened on the one's that happened in the previous week. Check it out. schnews.org.uk

## Shadow Play #10 A5/ B&W/ Copied/ 24 pages/ Free

A zine full of live reviews. It's pretty cool, and they're all thankfully written in an interesting way, rather than just having to

## Slug and Lettuce #79 A3/ B&W/ Printed/ 20 pages/ Free

I'm not a fan of A3 zines, but Slug and Lettuce is really awesome. I just love how optimistic Chris(tine) always is about life and the world, and how she really believes anything is possible. So it's another good issue of S&L filled with cool columns, artwork, photos and extensive reviews. Po Box 26632, Richmond, VA. 23261-6632

## Spider #8 A5/ B&W/ Copied/ 42 pages/ \$4

OK. Let's start this with the essential. This is amazing. Simple as. In fact everybody reading this right now should go to the Post Office get \$4 and send it to Spider and ask for a copy of their magnificent tome. This is basically a per-zine, but it's not just one rambling story about teenage angst. It's a collection of cartoons, and short stories about somebody's life, whilst also having bits and bobs on things that interest the author such as an interview with Tim Kerr. The stories and art are both awesome. The only other zine I can compare it to is Morgenmuffel, except Isy Morgenmuffel doesn't have the horror loving that Spider does. Spider, 1925 Huy695, Savannah, TN 38372

## Spider #9 A5/ B&W/ Copied/ 42 pages/ \$4

See above for most of what I have to say about Spider. This is issue has slightly more comics, some cool horror stories, and a nice ode to a dead tour bus. I really can't recommend this highly enough.



# RELEASING A CD CONT...

cont from page 55...

record has the band's best track on it but for that there's really no point bothering with a vast run of print ads.

b) Do you want it out there cos you know this (or even your band if this is the case) band will get snapped up by the big machine and you want to be part of that in a small way, maybe you are the band and see it as useful promotion before a CDR-demo. In that case sales are less important and you are likely to advertise like crazy and send most of the records away for free to A+R weasels at Sony, Drive Thru, Fat Wreck, Trustkill or some such in order to get signed so someone else can do this putting out records lark for you.

c) Do you want to put out a benefit record or some cause related release? At this point budgeting is essential as every penny wasted is taken from your chosen cause. Try and get free adverts (hard I know), get the bands involved to design flyers.

d) Are you a label that has a band with a new release after getting some exposure through playing quite widely that now wants to get further and maybe be a band as a full-time entity? Well that's where we are. In our case we initially send out about 250 CDs worldwide to zines, magazines, webzines, promoters and some other interested parties. This is a big cost and the results do vary widely. We've been lucky with Kerrang! and all - yes, they do review our CDs and sometimes with a baffling amount of knowledge about bands that are otherwise ignored so that's cool.

RN: Then how do you deal with distribution? What does a distributor do that an individual can't, and how do all the costs break down e.g. where does the money go from a £12 CD in HMV? Do you distro stuff yourself to smaller record stores/ distros, and how much is done through mail order?

Aston: Basically we use Shellshock in the UK for our record store distribution - all Boss Tuneage albums should retail at £9.99 in stores, and of this Shellshock gets back in £5.35, I think - yep, the stores whack on a huge 85% mark up, but you have to remember they actually have to buy ALL stock before they actually sell through (although more and more often shops are building in returns policies whereby they can send back something that doesn't sell. The distributor then takes a 28% cut of what they get per sale, so we as the label end up with about £3.80 per CD sold, I think.) To be honest Boss T has always worked on what we sell in record stores as a bonus, it's still a case that between our own mailorder, the DIY distros we use around the world and Kazu who runs the label in Japan that combined outsells what shellshock sells about 6 to 1. the benefits of selling mailorder as well is obviously you get back more money per CD sold, which helps break even quicker. To be honest, I think it's only a handful of all the boss tuneage releases that have got into HMV and places like that as stores have become far more conservative in what they buy, certainly over the last 5 years and gone are the days where you could guarantee every indie store in the UK would take at least one copy of your release. In addition, we also do a lot of trading with other labels around the world, which means we have built up quite a big mailorder catalogue ourselves (about 1200 items now I think!) which is a great way to get our releases around the world in a totally DIY way!

Lil: Distribution is the hardest and the easiest area. It depends on where you are aiming to

focus your release. For a lot of independent and DIY hardcore punk releases in the 1980s and early 1990's there was absolutely no chance of seeing your record in HMV, Virgin, or whatever unless you were on a really big indie or a major label. Therefore the emphasis was much more on mail order, DIY distros (Armed With Anger, Land of Treason, Ebulation, Simba/Revelation, Green Hell, Flat Earth, Inflammable Material, Active, Skuld, Pyrrhus, Goodlife all spring to mind but there were millions more). Nowadays a lot of bands want to see their records on sale in these shops and the opportunities have grown for us to get records into most HMVs and a wider audience that may not be aware

You can definitely go to every local independent store in your area and ask if they will take your record and if it's a local band that is gigging they'll probably take it. However, they are unlikely to pay up front for the record and will pay you on if it sells, usually once every 30 days. This is quite a slog if you are going round a lot of shops.

Plastic Head Music in Oxford ([www.plastichead.com](http://www.plastichead.com)) has distributed us (alongside Fat Wreck, Victory, Defiance, Jade Tree, Hopeless, Side one Dummy, No Idea, BYO and a load more) since 1997 and they are an independent distributor and have been very effective at getting our records into most stores in the UK that would like to take them. Because the likes of HMV use a system called central buying you can't just go to your local HMV store and get them to stock your record - it all goes through a head office and they buy in record on behalf of the whole country. There is no way that an individual could physically go around all of the record shops in the country (or Europe, or worldwide) and try to get them to stock their record - which is why distributors are necessary. Big chain stores most probably wouldn't even consider stocking a release directly from an individual, as they have big systems and are focussed on stocking mainstream stuff.

The most commonly held misconception of the record buying public is how the money from a £12 CD is broken down - this is how it goes with us:

We approach Plastic Head when we are about to start work on a new release and we give them the information about the release and a wholesale price that they will offer it to the shops at - a recent example of this is:

HOWARDS ALIAS / The Answer is Never / CD / 6<sup>th</sup> June 2004 / £6.99

We provide this information about 8 weeks before the release so that Plastic Head can start selling it in advance to the shops so that by the day of release all the shops that are interested in carrying it will have sales information and stock in store for the first day of release.

There are a lot of price scales and calculations at work so it is important that you set your wholesale price effectively - we have a few different prices for the likes of 7" singles, MCDs, samplers, vinyl LPs but our most usual price for a full length album is £6.99. At first glance this may look like we are getting a decent amount of the £12 you might see the record on sale in shops for, but watch.....

The shops buy it from Plastic Head for £6.99 and then the shops do a calculation along the lines of multiplying that price by 1.8 and then arrive at the price of around £12 to cover their running costs, staff, taxes and profits.

Household Name are then charged 30% of the £6.99 by Plastic Head for their services: which is telesales, transport to shops (think how much this would be if you were send out packages of even 3 CDs to 200 separate HMVs!), administration and billing. This means that in theory we should receive £4.89 for each album sold.

However, most of the chain stores like HMV benefit from extra discounts from the distributors which come off our share so we tend to only see £4.15-£4.25 per album sold. Taking out of this the royalties we pay the band and the manufacturing costs this leaves the label with about £1.50 per album to cover the cost of the recording, advertising, promotion, posters, phone bill, internet and other office costs like postage - before we can consider funding a new release.

Oh yeah, and our label doesn't get paid by a distributor until 60 days after the sales period month - which means that if you sell a record on June 1<sup>st</sup> you will be unlikely to see the money from that sale until August 31<sup>st</sup> at the earliest! That means you have to be always forward planning how much money you have about 10 weeks ahead. It's a big juggling act especially if you have bands with recording bills to pay, records to manufacture, successful ones to repress, and royalties to pay all at the same time. So don't over commit yourself.

Our label's direct mail order, bands selling records on the road and the support of independent stores and distros help us to survive, and to pay the bills. Even though we put our records in the HMV and so on we also include in each one a mail order catalogue with our much lower mail order prices in the hope that if someone is keen to buy at a more reasonable price after having paid a lot at a big store they could try out mail order in the future. We sell a lot cheaper to the independent stores (than if they were to get it from a distributor) and because a lot of them have no overheads like rent, taxes, staff they do a great job getting the records to people at a much more reasonable price.

Put all these selling methods into practice at once you have just enough money coming back into the label to put out another record, repress the one that is out of stock, pay royalties, the phone bill, book in an advert and start the whole process again.

This is rather rushed as I am trying to condense the experience of 8 years of record label work and 20 years of record buying into a small amount of space so please don't be too harsh if I have occasionally been too simplistic or too detailed where it may have been inappropriate. Any questions do ask me: I will try and answer - you can get me at [hnn@householdnamerecords.co.uk](mailto:hnn@householdnamerecords.co.uk) but for detailed info on studios, artwork and manufacturing check locally or with the addresses I mentioned as they are the experts. Good Luck!



NOW GO OUTSIDE  
AND FEEL THE  
GRASS UNDER  
YOUR FEET.



# LINKS for further info.

## **PAPER ZINES:**

Artcore [artcore@ntlworld.com](mailto:artcore@ntlworld.com)  
1 Aberdulais Road  
Gabalfa CF14 2PH. Wales

Maximum Rock N Roll  
[www.maximumrocknroll.com](http://www.maximumrocknroll.com)  
Po Box 460760  
SF, CA. 94146-0760. USA

Punk Planet  
[www.punkplanet.com](http://www.punkplanet.com)  
4229 N. Honore  
Chicago, IL. 60613. USA

Reasons To Believe  
[www.rtbzine.org.uk](http://www.rtbzine.org.uk)  
c/o 145-149 Cardigan Rd.  
Leeds, LS6 1LJ. England

Slug & Lettuce  
Po Box 26632, Richmond  
VA 23261-6632. USA

## **GLOSSY THINGS:**

Adbusters  
[www.adbusters.com](http://www.adbusters.com)  
1243 West 7th Ave.,  
Vancouver, BC. V6H 1B7  
Canada

## **DISTROS:**

Active Distribution  
[www.activedistribution.org.uk](http://www.activedistribution.org.uk)

AK Press  
[www.akpress.org](http://www.akpress.org)  
Po Box 12766, Edinburgh  
EH8 9YE Scotland

Assembly Line Music  
[www.assemblylinemusic.com](http://www.assemblylinemusic.com)  
Unit 100, 61 Wellfield Rd.  
CF24 3DG, Cardiff

Flat Earth  
[www.flatearth.free-online.co.uk](http://www.flatearth.free-online.co.uk)  
145-149 Cardigan Rd. etc.

## **POLITICAL STUFF:**

CrimethInc.  
[www.crimethinc.org](http://www.crimethinc.org)

Eroding Empire  
[www.eroding.org.uk](http://www.eroding.org.uk)

Indymedia  
[www.indymedia.org.uk](http://www.indymedia.org.uk)

SchNews  
[www.schnews.org.uk](http://www.schnews.org.uk)

Squall  
[www.squall.co.uk](http://www.squall.co.uk)

Urban 75  
[www.urban75.com](http://www.urban75.com)

Z Mag  
[www.zmag.org](http://www.zmag.org)

## **OTHER:**

Yo London!  
[www.yolondon.net](http://www.yolondon.net)

Rancid News website  
[www.rnzine.co.uk](http://www.rnzine.co.uk)





ACCORDING TO RECOGNISED AEROTECHNICAL  
TESTS, THE BUMBLE BEE CANNOT FLY BECAUSE  
OF THE SHAPE OF ITS BODY IN RELATION TO THE  
TOTAL WING AREA.

THE BUMBLE BEE NOT KNOWING THIS GOES AHEAD  
AND FLIES ANYWAY.

anon.

